

"The Dramatic Director in Stock," by Arthur Swan

THE NEW YORK
**DRAMATIC
MIRROR**

SEPTEMBER 15, 1915

PRICE TEN CENTS



MARIE DRESSLER
Lubin Comedy Star

Drama—Motion Pictures—Vaudeville



Old Phil Hunt (A. L. Evans) comes to the home of Jim Whitman (William Hodge) in "The Road to Happiness" to get some liniment for his horse, "Senator." From left to right: William Hodge, "Senator," A. L. Evans, "Shep," and Ida Vernon, who plays the part of Jim Whitman's mother.



Kathlene MacDonell, whose vivid performance of Madge Davis fascinated those who saw "Just Outside the Door"



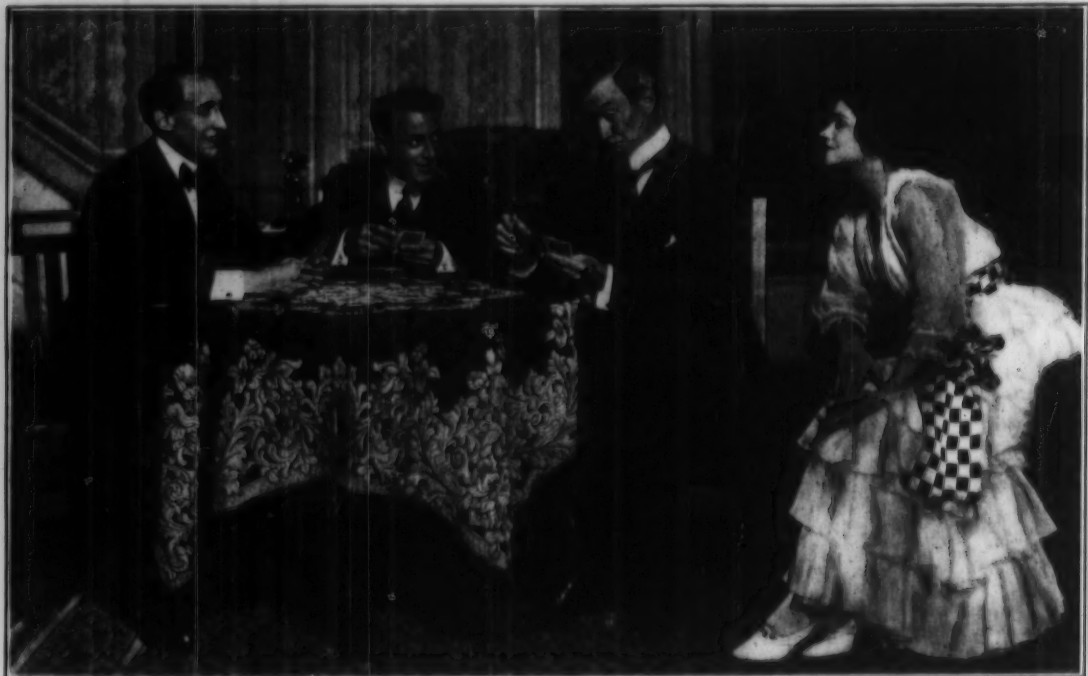
After ten years absence in Europe, Ellen Neal (Jane Cowl) returns home in "Common Clay" and is introduced by her father, Judge Filson (John Mason) as a famous opera singer, at a reception in the house in which she was formerly a servant



Harry Lilford, as Buxton, the butler, alarms T. Roy Barnes, as Robert Gardner, in "See My Lawyer," by telling him that he was once sent to an insane asylum for committing a crime



Mary Ryan as Margaret Case and Frank M. Thomas as James Burke have a few minutes of happiness before the arrival of the police to arrest him for burglary.



Edith Doray (Peggy Wood) looks on with amusement at the card game in which her husband is a participant. At the table are: Sam Coit as Benny King, Otto Kruger as Jack Doray and William Sampson as Billy Coombs

SCENES IN THE SHOW SHOPS



THE NEW YORK DRAMATIC MIRROR



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No 1917

THE DRAMATIC DIRECTOR IN STOCK

By ARTHUR SWAN

BEING engaged at the time of his arrival, I asked my caller please to wait for me in the library. Upon my return, I found him immersed in "Little Eyolf," which had happened to be lying on a reading-table.

After a few moments he closed the book and said: "Beg pardon! . . . Great play, this: isn't it?" "Yes."

"I've just read the last part of the first act—that dialogue between the husband and wife, and then the drowning of the little chap: you know, 'The crutch is floating.' Say, would you mind letting me take it home with me? I'd like to finish it to-night."

My visitor, as may be gathered from his talk, was not a college professor. He was merely a book-keeper in a bank. It is probable that he had not seen "Little Eyolf" before.

When he left he remarked: "Say, why can't they put on things like that at the Imperial?"

I have been staying for a time in a progressive city of some sixty-thousand inhabitants in one of the Central States. There are two stock companies operating in this town. One of them is avowedly "cheap," in every signification. The admission tickets cost 10 to 25 cents, and two bills are run weekly. The company—but I have no quarrel with this enterprise. The special audience to which its managers make direct appeal is evidently satisfied. It fills a necessary niche, perhaps; and it is assuredly no worse, either in repertory or representation, than the 10-20-30 cent stock of a day that is gone.

The other company may be designated as "first-class." (I believe it describes itself on the billboards as "America's Best Stock.") It occupies a new theater in the center of the city. The prices for seats range from 15 to 75 cents. Among the regular patrons of this playhouse are counted the so-called "best people" of the town.

Why don't they play "Little Eyolf" at the Imperial?

I attended a performance there the other evening. The bill for the week was that puerile blood-and-thunder melodrama, "The Littlest Rebel." The acting, if not perceptibly superior, was at any rate not inferior to that of stocks I have seen in New York and elsewhere. The stage-direction was mediocre; the home-made scenery, rather crude; and during each inter-act a noisy orchestra faithfully rendered a rag. But I am not caviling at these shortcomings: the play deserved no better; indeed, in some instances the acting was too good for it.

My host called my attention to certain persons in the audience. Here was a prominent merchant. There was a surgeon whose fame extended beyond the bounds of the state. And a professor, an editor, a musical director, a "social leader," and so following. Must not these playgoers shudder at the banalities and sentimentalities of this "thriller"? Why, then, did they endure it at all? Because they had grown to like and admire the actors, perhaps; and because they had learned from unpleasant experience that the "all-star original New York

casts" that the long-run speculators of Manhattan were sending them at \$2 rates were often not "all-star" and not "original."

Here, I thought, lies the golden opportunity of stock. (The city we are considering had no resident company until last season.) For, while the producing magnates and their henchmen are audibly growling over the pitiable circumstance that the provincial public refuses to bite at their bait, the people *must* have the theater: the movies, even at their best, it has been evinced, do not suffice.

But why did the manager, or proprietor, of the Imperial not put on "Little Eyolf"? The chances are, of course, that he had never heard of it. But even if he had—? Well, I am not advising this particular piece in either event. I am confident, however, that he could present immeasurably better drama than "The Littlest Rebel" without receiving any complaint from his box-office. This week, I note, he is treating his clientele to another melodrama (Oh, it was a Broadway "knockout" a few seasons ago!) and for the week following a farce is promised. Thus it runs. And no doubt the manager sincerely believes that he is doing remarkably well by his public. Aren't they high-royalty plays, these farces and melodramas—ex-Broadway hits?

In reality, then, this "first-class" stock differs only in degree from the benighted company, which can be witnessed for a dime. The acting is far better at the Imperial, but the "vehicles" are about on a par. And it is by their plays, and the director behind them, that stocks primarily must be judged.

The competition of this cheaper troupe, it strikes me (the theaters are located within a square of each other), should serve as an excitant for the higher-priced organization to produce a different and better class of drama. I suggest, offhand: "The Wild Duck," "The Truth," "The Younger Generation," "The Silver Box," "The Thunderbolt," "The Liars," "Mrs. Leffingwell's Boots." Now these are all praiseworthy plays, and there is not one of them but would "go" in stock, if capably performed.

Mr. Arnold Daly, some seasons ago, conducted what he termed a Theatre of Ideas at the Berkeley Lyceum on West 45th Street. The experiment did not prove auspicious, apparently; but I recall gratefully several pleasant performances in the old "toy-box." Ideas, certainly are what our stocks to-day are most distinguished for *not* having! The average stock stage-director knocks scripts into shape, as it were, with the carpenter's hammer. Well, that's what he's hired for: I am not blaming him for not doing something he has never been trained to do. And there are, moreover, some directors in stock who are accomplishing, so far as possible, an excellent work.

A director with ideas, of course, is the great need of stock: a man who is no less acquainted with dramatic literature than with the histrionic art; a man with ideals, also, and one who has the authority to choose the repertory of his theater.

This Summer I have had the pleasure of meeting several college and university youths. I was rather

surprised to learn that most of them—and some without the slightest apparent aptitude—were considering the study of law. A few I took occasion to warn from entering that overcrowded and trouble-making profession.

But isn't the stage overcrowded as well? Regrettably full it is—with "mediocres" in frantic search of gold and fame. But there is, irrefragably, no surplus of artistic stage-directors—on Broadway or off. Here indeed is a new field for ambitious youth. An entrancing, noble calling it is, too, for the sincere young man who is glad to place his art and the common-weal somewhat above lucre and self-aggrandizement.

It is devoutly to be hoped that our colleges are not giving their courses in dramatic art quite in vain; that when a sophomore wins a debate or plays "lead" in a comedy, he will not perforce see himself as a successful attorney or popular star; but will seek instead, perhaps, to prepare himself patiently for dramatic directorship, and with eyes turned away from the luring lights of the sad White Way.

The day of better stock, we have seen, is already upon us, and between it and the Municipal Repertory Playhouse is but a step, though maybe not a short or easy one, and the directors of these theaters of to-morrow will play no mean part in the cultural and social life of our American cities.

WHAT CRITIC WILL BECOME

The distinguished English critic, Ernest Newman, expresses the opinion in the *London Musical Times*, that "Newspapers in the future will keep a critic not for the sake of the composers and the performers, but for the sake of the critic; that is to say, it will be his business to interest the public in his own views of music as an art. He will choose his own subject, and choose it where he will, he will go to many a concert and preserve a stony silence about everything he heard there, for the simple reason that none of it was out of the ordinary even to be worth mentioning; and he will take his theme from some happening that to the composers and performers engaged in the concert may seem a matter of little importance.

"He will, in a word, put the crowd of ordinary composers and performers in their proper places. If they are really big people, he will talk about them and what they have done; if they are only ordinary people—and nine-tenths of them are no more than that—he will as little dream of discussing them, or even mentioning them, as he would of writing half a column on the restaurant cook who was answerable for his dinner, and so my last word to 'A Native Composer' is this: The mere fact that you are a composer, even a native composer, does not entitle you to any more consideration in the press than any other honest and reasonably capable workers get; if you wish to be taken very seriously you must show that you are big enough to be taken seriously in a world that is crammed almost to overflowing with ability of a really high average."

MADAME CRITIC

MARIE TEMPEST'S New York engagements are always looked forward to with much interest, for the Tempest personality and technique are such that they may be relied upon to be entertaining and worth while, no matter what the play. Consequently, when it was announced that Miss Tempest would be seen here in a former John Drew play, and one of extremely light fabric at that, it didn't make the slightest difference to the theater-going public, for it knew that Miss Tempest is thoroughly capable of taking a male star play and making the leading female role the star part without resorting to the old trick of stealing speeches from the mouth of the leading male character, either. Such is the power of one who is able to dominate.

Now, you couldn't convince some actors that, unless you "hog" it, you are not a star. A few of our thinking artists, however, have demonstrated their superiority by proving that a part as long as that of Hamlet was by no means essential to their success. Mrs. Fiske, for instance. Time and time again she has appeared in roles which the average actor would have scorned because the characters were not in evidence in every scene of the play. But Mrs. Fiske proved her right to her high position by her work in whatever role she chose to play.

So with Miss Tempest. Some one spoke of her to me as being "sure of herself." That is true. And at times this quality is just a little too lavish; but if Miss Tempest did not possess it she would not fill the position she does at present. It is because she knows what she can do that she is what she is.

As Mrs. Mulholland, the widow of a man who had made his fortune in glue, she gave us a crisp Tempest performance which made everybody laugh, and the audience was quite ready to believe that Mrs. Mulholland had always been the star part, and that "The Duke of Killcrankie" just happened to be the title, although Mr. Graham Browne was again playing his original role, one which he created and became such a favorite in London before our own actor with the submarine eyes charmed us by his dare devilry.

"The Duke of Killcrankie" needed a curtain-raiser to enable the public to feel that it had had its money's worth. You've got to give a whole lot of entertainment these days since the moving pictures entered the lists. The plot of the play at the Lyceum doesn't keep anybody guessing. Its chief charm lies in the abduction idea of the duke and its smart lines so surely delivered by Miss Tempest. But when one recalls the play, it seems clever of the playwright to have succeeded in keeping his idea going for three acts.

Miss Tempest wore some smart clothes made by a Fifth Avenue dressmaker who has recently come into theatrical favor. But I failed to see how the star could wander about a Summer landscape bundled up in a Winter costume, with skirt and sleeves elaborately trimmed with fur and a fur collar almost a foot high, that would be comfortable in Russia, while the charming Lady Henrietta sat, and walked and talked, clad in the thinnest of décolleté chiffon evening gowns. Considering the temperature, I should have much preferred playing Lady Henrietta on that occasion; but, I must say, Miss Tempest looked very chic under her weight of broadcloth and fur, although the greenest of grass and the most luxuriant of vines were growing all around. I felt half impelled to throw Lady Henrietta a pelt or so to make her fit in the picture.

As Rosalind, a role which gave Miss Tempest splendid opportunities to show her versatility as a charming young actress and a middle-aged woman, again I would find fault with her costume as the woman who wants to enjoy the novelty of middle age. The idea

is quite plausible when it means that an actress, who is compelled to appear in public as ever young and beautiful and attired in the most modern fashion, wearies of it all and wishes to throw off such artificial ties and be herself—as old as she is—over forty. But I must take issue with Miss Tempest in regard to the clothes such a woman would wear. In my opinion, a woman who had spent all her life in young roles would never select such a cap and such a wrapper as did Miss Tempest. I can imagine such a woman as glad to throw off all fashionable restraint and appear without paint and powder and hair dye, attired in careless fashion; but the middle-aged wrapper impressed me as having been sought for deliberately for theatrical effect; also the cap. Rosalind would have



A CONSULTATION SCENE IN "SEE MY LAWYER," IN WHICH T. ROY BARNES AS ROBERT GARDNER IS THE SUBJECT.

From Left to Right: John Daly Murphy, T. Roy Barnes, Margot Williams, and Sydney Booth.

had to go on an extensive shopping tour to find such articles, when, at the present time, all the middle-aged women are trying as hard as they can to wear young clothes.

But, maybe, it is different in England, although some one who saw the play in London, when Irene Vanbrugh played Rosalind, assures me that Miss Vanbrugh's costume was merely one which bespoke carelessness and indifference.

"Rosalind" was thoughtfully placed after "The Duke of Killcrankie," instead of before it, showing that the management did not delude itself into thinking that people would be in their seats and at attention by 8.15 o'clock. Really, unless our first-night audiences are disciplined in some fashion, I fear it will soon be 9 o'clock before the rise of the dozens of curtains on and off Broadway. If managers, after announcing in the papers the time for the beginning of their plays, would adhere to their determination, all would be well, but they do not. If people were impressed with the fact that 8.15 meant 8.15, there could be no complaint; but they know, nine times out of ten, that 8.15 means 8.30 or a quarter of nine. They should worry! Consequently, rising curtains are later and later.

Once upon a time, when the early comers were entertained by orchestras playing some sort of music, the wait was not so noticeable; but at present one is compelled to study the back of some stranger's head until one knows every well-arranged and every disarranged hair upon it. Of course, some people are thoughtful enough to bring newspapers with them, and they do help; but there are others who have old-

fashioned ideas about newspapers filling the place of orchestras. I have noticed a number of persons actually chewing gum. Awful! Yes, but—well, they must do something.

There is no use trying to convince the public that the orchestra is an undesirable adjunct to a theatrical entertainment. The orchestra fills a gap for which nothing else equally successful has yet been devised. Maybe some day some enterprising young fellow will come forward with a brilliant notion of how to keep people's thoughts off bad plays and on good plays during intermissions. At the present time, the lack of an orchestra is frequently fatal to the success of a play. The audience is permitted to think; that explains it. Besides, in many instances, authors are cutting their dialogue short and giving us longer intermissions, so that when the curtain goes up on the second act the first act has been thoroughly picked to pieces, whereas if the stage-manager had had the wisdom to open the second act after only the usual length of intermission, the audience would not be tired out with waiting—as it so frequently is—and the interest in the story could not have had an opportunity to flag.

It seems to me that managers and stage-managers are not showing the best judgment in allowing these things to go on getting worse instead of better. There is always so much talk about giving the public what it wants, but I am convinced that the public would be far better pleased if plays began on schedule time and the intermissions were made as short as possible. Everybody doesn't go out for a drink, you know; and a great many people prefer to gossip in a more private place.

For myself, I should like to see the reinstatement of the orchestra. Our public musical taste has been steadily improving during recent years, thanks to the cabarets, pianolas, and moving picture performances, which throw in high-class selections, by way of good measure, so that theater musicians might feel that they may give us something worth while; and their efforts will not fall upon unappreciative ears. I am sure that managers who are seeking to please the public always will not regret the extra expenditure necessary for the return of the orchestras.

MARIE B. SCHRADER.

"STANDING ROOM ONLY" *Decatur, Ill., Review.*

Work started Friday morning on Decatur's new theater, the Lincoln Square.

A number of spectators lined up before noon to watch the work. One man, who made application for the reservation for the whole job of good space on the south side, where it is shady a large part of the day, was informed that he was too late, that all of the front-row spaces had been taken, and that all that was left was a few places in the second row. Posts in the railing are especially desirable, as a man can stand longer on one leg if he has a post to lean against.

LOST THEIR TOPLINERS *Kansas City Independent.*

It is too bad that the smart set will see so little of the Webster Littlefields and Joseph T. Birds in the future, but their social exodus is just what might be expected. Other cities lose their toplineers in that way, and we must take a dose of the same medicine.

OUR ONLY ORTHIAN PRIMA DONNA *Kansas City Independent.*

The ancient Athenians were wont to make much of one kind of song called "orthian," and sung almost entirely in the highest register of the voice. Plutarch warned his pupils against the danger of bringing on convulsions or hernia by too strenuous use of this kind of song. Miss Eva Tanguay—but what's the use?

"Platonic friendship is a beautiful thought," John P. Campbell, who directs the Irish Theater, declares, "and it can exist under two conditions—between stage lovers and between man and wife."



Personal



ALLAN.—Maude Allan, the dancer, returned to New York last week after an absence of two years, which she spent circling the globe and giving performances. She will shortly sail for London to fill a dancing engagement. After the holidays she will come back to New York to begin an American tour.



ARLEEN HACKETT

ARCHIBALD.—James F. J. Archibald, the American war correspondent, whose name has been figuring in the newspapers in connection with the Dumba case, has been a prominent journalist for fifteen years. He began newspaper work in 1897 as correspondent for THE MIRROR in San Francisco, but abandoned it when the war with Spain broke out. He served with the Fifth Army Corps in the Santiago campaign and was on the first scouting expedition that landed in Cuba. As a war correspondent he was with the British forces in the Soudan, 1899; with the Boer army in the South African war; with Castro's army during the Barcelona campaign in Venezuela; with the Philippine constabulary against Ladrone; with the Russian army in the Russo-Japanese war; with the French army in Morocco, 1910; with the Turkish army during the revolution in Albania in 1910, and in Lisbon during the Portuguese revolution in 1911. Since the European war broke out he has been with the German army as the representative of American newspapers. Mr. Archibald is the author of several books and plays, the best known of the latter being "The Outpost," produced at the Lambs Ladies' Gambol in 1911; "The Field Hospital," produced in Washington, D. C., in 1911; "The Last Bet," and "The Nick of Time," presented in vaudeville by W. J. Kelly in 1908.

ARLISS.—George Arliss, accompanied by Mrs. Arliss, arrived last Thursday on board the *New York*. They will appear this season under the management of Klaw and Erlanger and George C. Tyler.

BURTON.—Percy Burton was among the passengers on the *St. Louis*, which arrived last Saturday. At present, he is engaged in completing arrangements for Sir Johnston Forbes-Robertson's tour. In addition to his duties with Sir Johnston, Mr. Burton will be associated with Granville Barker in the presentation of "Androcles and the Lion" on tour, and with Lewis Waller in the production of "Gamblers All" in New York around Christmas time.

CELLIER.—One of the recent arrivals in New York from London is the actor-manager, Mr. Frank Cellier. As son-in-law of Sir Augustus Harris, of Drury Lane fame, Mr. Cellier has brought with him the film rights of all the big Drury Lane productions. Mr. Cellier and his wife, Florence Glossop Harris, are great favorites in London, where they make their own productions, ranging from light comedy to Shakespearean tragedy. The last Cellier production was "Cheer, Boys, Cheer," a play of the present war, which was put on last November.

DEAN.—I. B. Kreis, THE MIRROR correspondent in Baltimore, writes that Tunis F. Dean, the popular manager of the Academy Theater in that city, scored a tremendous personal success in an entirely new field

last Monday night, when he appeared as King Carnival in the annual Defenders' Day Celebration. Mr. Dean rode at the head of the parade attired in the full regalia of one becoming his rank. "His costume was a nine days' wonder," says Mr. Kreis, "and caused no end of curiosity when it became known that it was designed by Lillian Russell. The ovation accorded Mr. Dean spoke volumes for his great popularity with all classes in town. With the possible exception of the mayor, he is probably better known than any other citizen."

FREDERICK.—Pauline Frederick, who is now playing a motion picture engagement, will return to the dramatic stage this season in a new play under the management of A. H. Woods.

FREMSTADT.—Driving her own car, Madame Olive Fremstadt has returned to New York from Maine, after having spent her first vacation in America since she became an opera star. Most of her time was occupied in building a Summer bungalow in the Maine woods near Bridgton. Under the management of the Booking and Promoting Corporation, Madame Fremstadt will begin an eight months' concert tour in Rochester, Oct. 4. Her first New York recital will be given at Aeolian Hall on Nov. 4.

HACKETT.—Another well-known player of the legitimate stage has been claimed temporarily by the "movies." Miss Arleen Hackett has just finished a month's work playing the part of Donna Maria Dolores in a motion picture version of F. Marion Crawford's novel, "In the Palace of the King." Appearing in the star role so successfully portrayed by Miss Viola Allen on the legitimate stage, it is said that Miss Hackett's pantomimic impersonation for the screen is one of the highest dramatic and romantic achievements of the "silent drama." This picture was produced by the Essanay Company. It was feared at first that Miss Hackett, being of a distinct blonde type, might not be entirely fitted in appearance for the work. General Manager Boushay, of the Essanay Company, made a special trip here from Chicago to see and consult with Miss Hackett. She was immediately engaged and her success has amply endorsed the judgment of Boushay. Memorable among Miss Hackett's recent successes are her appearance as Richard Bennett's leading woman in "Damaged Goods" and in the leading role of "To-Day" when she succeeded Miss Emily Stevens. Miss Hackett this season will appear with William Faver-



MIRIAM COLLINS, WHO WINSOMELY PLAYS EVA
HARDCASTLE IN "THE ROAD TO HAPPINESS."

sham in "The Hawk," playing the part of the American girl and being understudy to Miss Julie Opp.

KNOTT.—Rosella Knott has been engaged by William A. Brady to head one of his three companies of "Sinners" on tour this season. Her daughter, Viola Knott, will be seen in the part played in New York by Alice Brady.

NIELSEN.—Alice Nielsen has arrived in town after a concert tour, during which she sang consecutively 118 times in as many places and on as many days, barring Sundays. Miss Nielsen will be a member of the Metropolitan Opera company the coming season.

RYAN.—Kate Ryan, for many years one of the favorite actresses who made the Boston Museum stock

company famous, has published an interesting volume of her reminiscences, entitled "Old Boston Museum Days." Her personal recollections of William Warren, Mrs. Vincent, Annie Clarke, and George Willson, as well as the famous stars who played engagements supported by the stock company, are related with a delightful touch of familiarity that breeds friendship and understanding. Now that the stock system is



HUBERT WILKE.

White, N. Y.

Who Gives a Remarkably Accurate Impersonation of the Kaiser in the "Follies."

being revived, this book becomes especially timely and interesting. It is profusely illustrated with portraits, and can be obtained from Mrs. Kate Ryan Nolan, 162 Huntington Avenue, Boston. Price, \$1.50.

SWINBURNE.—Ann Swinburne will forsake the light opera field with which she has become identified, and will make her first appearance as a concert singer at a recital to be given at Aeolian Hall next month. Miss Swinburne's last appearance in New York was in Victor Herbert's operetta, "The Madcap Duchess."

SPINNEY.—Lucille Spinney, who abandoned the stage two years ago to open a tea room in San Diego, was recently the subject of a biographical sketch in the *Sun* of that city. Miss Spinney's little cafe which bears the name of "The Blue Moon," has become immensely popular. "From eight tables," says the *Sun*, "the venture has now grown to one of the most attractive places in town, where from 150 to 200 may be served at a time. Recently she has added to her business another cafe in La Jolla." Miss Spinney's stage career embraced engagements with Amelia Bingham, Julia Dean, Blanche Bates, Wilton Lackaye, Henry E. Dixey.

VERNON.—Ida Vernon, who is appearing with William Hodge in "The Road to Happiness," celebrated, on Sept. 7, her seventy-second birthday. She has been on the stage for sixty years, making her debut when she was twelve years old with Lawrence Barrett in "A Midsummer Night's Dream."

WILKE.—One of the most dramatic entrances on the Broadway stage at present is that of Hubert Wilke, who impersonates the Kaiser in the "Follies." In the ensemble scene in which the rulers of the world are shown he comes on the stage immediately before the actor who plays President Wilson. There is a tenseness in the situation as the orchestra plays "The Watch on the Rhine," and the audience awaits the arrival of the German Emperor. Mr. Wilke by unusual personality and sympathy with the subject of his character makes his part stand out, though he has not a line to speak. And it is a question whether the ovation that is accorded him on every appearance is due to admiration of his impersonation or to sympathy with the cause of the Teutonic powers. Mr. Wilke was born and educated in Germany, and made his first American appearance as a member of the McCaull Opera company. Subsequent engagements include seasons in "The Ratcatcher," with Marie Tempest in "The Fencing Master," with Jeff De Angelis in "The Jolly Musketeer," "The Bellman," "Fantana," and other light operas. He has also played in drama with Wilton Lackaye, Walker Whitesides and Ernest Lindner.

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MANAGERS' AGREEMENT

It has ever been a favorite axiom that the theatrical managers of New York will be bound by an agreement only so long as it does not conflict with their individual interests, whether of permanent or merely temporary advantage.

It used to be said of actors, in the same spirit, that they could not be made to stand together for their mutual protection.

Both these axioms belong in the category of the one about SHAKESPEARE'S plays: "SHAKESPEARE spells ruin."

Now the truth is, the actors have shown in the solidarity of their Equity Association that they can be welded into a composite bulwark of strength for the attainment of their rights, and it can easily be shown that SHAKESPEARE has been the salvation of many a modern actor and manager. We therefore take courage that the managers, too, will stay put in their most recent co-operative effort to control the evils of ticket scalping and general gouging of the public by unscrupulous agents and speculators.

It is in the best interests of the theaters that the recent step was taken, and if the managers will consult their own interests they will stick to the policy of exercising absolute control over the price of their seats.

At no juncture within a generation has the theater been surrounded by so many menacing conditions as at present. While we have never doubted that the playhouse will survive and triumphantly vindicate its claim to the affection of the great public, the process of rehabilitation—if we may use that term—can be materially quickened if managers will see that the public is fairly treated and not made the victim of greedy speculators the moment word goes out that this or that attraction is worth seeing.

The price of \$2 a seat is all the public will pay in the long run, and it will not pay this for a performance which does not meet with general approval. A theater directly suffers which permits itself to be made the medium of an imposition, and it is a regrettable fact that so few managers understand the value of endearing their playhouses to their patrons.

Truth is, it can be said of few New York playhouses that the least effort is made to establish a link of sympathy with the purchasers of seats. In the

majority of cases an air of insolence or freezing restraint fairly exudes from the box office, and if the young dandies who hand out the paste boards and rake in the dollars of the play-going public were given a few object lessons in that kind of politeness that greets a purchaser of a fifty-cent ticket as if he were a VANDERBILT, it would mean a long stride toward establishing better relations with the masses who make management profitable. The ideal period will have arrived when people go to their favorite theater no matter what the attraction may be.

If there are persons who will pay to a hotel news stand a bonus of 25 per cent. for seats because they can thus escape the necessity of applying directly to the box office, it is entirely their business; but the rule should be rigidly enforced that the stated price shall prevail at the box office, that ample tickets shall be on sale there and that one purchaser shall be as welcome as another.

As far as this, the managers have wrought well. The policy of suppressing the free ticket fiend, too, has its bright side; but here, we regret to say, the rule is apt to work rather harshly against the whole player fraternity. As we understand the rule, it is to apply to players seeking admission to a performance as well as to the professional deadhead. For the perennial hanger-on we have no sympathy, but we wonder if managers duly reflected on the fact, in taking this step, that the actors who in future are to be excluded unless they pay for seats are the same people who are expected to rehearse four to six weeks without pay and possibly receive compensation for two weeks' actual performance? This lamentable condition repeats itself an incalculable number of times through each season. It hardly seems fair, therefore, that persons who are an indispensable part of the institution of the drama should be denied the means of studying and observing the work of their fellows and to familiarize themselves with productions in which they may at some future time be called upon suddenly to take a part.

In its general bearings, however, the managers' most recent agreement is a long step toward solving a situation which is embarrassing the profitable management of theaters. It is an effort to make friends of the supporters of theaters by taking the traffic in seats out

of the hands of those who have no other interest at stake than to extract the last possible cent out of the public. This class has made theater-going in New York unpopular, and has driven thousands into the moving picture houses.

The next step of the managers should be to bring their theaters up to the standard of the latest picture theaters in comfort, homeliness, artistic finish, airiness, polite service and wholesome environments. And the orchestra should be reinstated. It has been absent long enough. Managers and musicians should make an earnest effort to get together and agree on a compromise that will insure the installation in every first-class house of an orchestra large enough to be a source of pleasure to the audience.

'RAH DELLA PRINGLE

Jolly Actress Strikes into New Field of Enterprise with an "Automobile Show"

WEISER, IDAHO, AUG. 30.

Editor DRAMATIC MIRROR:

Sir.—Several weeks ago you published a letter from me stating, I was in the "dumps." Well, since that time we have solved the "show business," how to make money. During these hard times, and in spite of hot weather, we have an automobile show—have been out over five weeks playing the mountain towns and Summer resorts of Idaho. We carry five people, and each person has wardrobe enough done up in bundle cloths and then wrapped in tarpaulin strapped on the fender. We play two and three night stands. We book by telephone, and ship our paper parcel post. We have no railroad fares, excess or baggage hauling, and have done so well we would like to pass the word along. Perhaps some other dramatic people who have found it hard the past two seasons can do the same.

We have had a fine trip, through some of the most beautiful scenery, great pine forests, mountain streams and lakes. We fish and hunt, go in bathing, and have enjoyed grouse dinner, and all the luxuries of the tourists.

We got the idea of an auto show by seeing so many people going to the Fair at "Frisco." The roads are generally good, and one can go almost any place in a machine.

I am sending you some snapshots of our company, and would be pleased to have you use them if you can find the space.

Sincerely yours,

JOLLY DELLA PRINGLE,

Boise, Ida.

1711 West Eighteenth Street.

THEATER TICKETS

(New York Times.)

The theater managers have done well to clean house. The scandal of cut-rate tickets now passes into history along with the ancient evil of sidewalk speculation. Tickets will still be sold by various authorized agents at the advance of 50 cents on the box-office price to accommodate those extravagant persons who will not put themselves to discomfort by going to the box-office. But if this business is well handled there ought always to be good seats at the theaters for those who will not pay the extra price. The charge of \$2 is enough for the best seats. Whatever the managers do to enable the people who support their business to get good seats at that price will benefit their houses. The abolition of the preposterous free list is included in the reform movement. The multitude of theatrical hangers-on will not have tickets to dispose of among their friends hereafter.

The purchasers of cut-rate tickets, the hungry seekers for free admission, and the complacent patrons of the agents who sell a \$2 article for \$2.50, do not constitute a majority of the theatergoers. The monopoly of the best seats by the agents' customers and the sharing of the others by persons who have paid only a small proportion of the regular price has caused resentment in the past. To serve all alike should be the aim of the managers. If they can carry out in practice the plan set forth at their meeting on Thursday they will put the army of theatergoers in good humor. It is not disputed that theatergoers have been in a bad humor for some years.

SAD THOUGHTS ABOUT GOTHAM THEATERS

(Randolph Bartlett in Los Angeles Graphic.)

Since one of the principal industries of New York is providing theatrical amusement or entertainment for the remainder of the country, one would naturally expect the opening of the theatrical season to be attended by great festivities, blasts of trumpets, beatings of tom-toms, and hullabaloo in general. That there is nothing of the nature of those elaborate ceremonials known as the Eleusinian mysteries, with which the Greeks used to pay tribute to the goddess of harvest, Ceres, is doubtless due to the absence of serious plays.

New paragraph. Let not the sad trend of this discussion be contaminated, infected or degraded by contact with that horrible pun.

[The Greek goddess of the harvest was named Ceres. Mr. Bartlett is evidently thinking of Sirius, "the dog star," which has apparently resumed its ascendancy in New York—both in the weather and on the stage—in the canine actor, "Jasper," at the Astor Theater.—Ed.]

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

B. R. J., Wilkes-Barre, Pa.—Hazel Miller is with the Poli Players at Scranton, Pa.

J. H. B., Hamilton, Can.—Kylie Bellew died November 2, 1911.

P. LE WILLIAMS, Belmont, Man., Can.—Yes, Carrie Lee Stoye was with the "Kitty MacKay" company last season.

G. H. HUTCHINSON, Los Angeles.—Lillie Morris can be addressed in care of "Royal Slave" Company, Opera House Reporter, Estherville, Iowa.

J. C. C., New York.—We haven't the route for Nat Fields. All routes sent to the Mirror can be found in either Dates Ahead column or Vaudeville Dates.

F. K. C., Cincinnati, O.—"Naughty Marletta" was produced in New York City, at the New York Theater, November 7, 1910. Emma Trentini had the leading role.

X. X., Los Angeles.—Marion Abbott will probably appear with "Inside the Lines" again this season. The opening date for the road tour has not been announced, but by watching the Dates Ahead column you can find the route which will be published there just as soon as we receive it.

"PENNSYLVANIA,"—Howard Estabrook was born in Detroit, July 11, 1884. He has played in "The Dictator," "On the Quiet," "Brown of Harvard," "The Straight Road," "The Boys of Company B," "Going Some," "The Boss," "Mrs. Avery," "Little Women," "The Point of View," and was last in "Search Me."

INTERESTED, Denver.—Alice Fleming is with the Poli stock, Baltimore. We can not supply you with the other addresses you asked for. Blanche Yurka was last in "The Three of Hearts." Eva Lang usually heads a stock company and by watching the stock page of the Mirror you may be able to locate her.

E. G. P., Providence, R. I.—A notice of the birth of a daughter to Ethel Amorita Kelly was given in the Mirror last April. We have not published any thing about her since. Evelyn Nesbit Thaw will probably appear in vaudeville. Watch Mirror Vaudeville Dates. We do not know what Charlotte Cushman intends to do the coming season, but as soon as we learn, the notice will be printed on the Stock Page. Flora Zabelle was in motion pictures with Raymond Hitchcock.

D. C. B., Chicago.—THE MIRROR did not publish the cast of "The Truth" in its Chicago letter when it was played there. Sorry that we can not give it to you. (2) You have used the only method we know of to secure an autograph. (3) Marie Doré was born May 25, 1882. Joseph Santley is about twenty-six years old. We haven't the exact date for either Charles Ruggles or Christine Norman. (4) Scenes from "It Pays to Advertise" were published in Mirror issues of September 23, 1914; November 11, 1914, and in December 23, 1914.

BIRTHS

A son, Kenneth Giles, was born to Mr. and Mrs. Joel Friedkin, on Sept. 1, at Utica, N. Y.

MARRIAGES

Adelle Adams was married to Dr. Arthur H. Palmer, in New London, N. H., Sept. 1. Doctor and Mrs. Palmer will be at home after Oct. 1 at 61 North Chester Avenue, Pasadena, Cal.

Julian Reed, a member of the Edison Stock company, located at the Edison Studios, and Mrs. Mary Dacey Goodwin, of Washington, D. C., were married Aug. 29 in Jersey City, N. J. Mr. Reed will be remembered for his long association with his uncle, Roland Reed.

Marie Milo, daughter of Mr. and Mrs. Henry Merlan, of No. 1911 Palmetto Street, Brooklyn, and John Pettit Rieby, of Toronto, Can., were married in Pittsburgh, Pa., on Aug. 24. Miss Milo went on the stage two years ago, appearing in Lew Fields' "All Aboard." Subsequently, she played in "The Never Homes" and in Winter Garden productions. Last season she was seen in "Peg o' My Heart." For this season she was to have appeared in Ned Waburg's "Town Topics." The couple will reside in Wilkinsburg.

DEATHS

Mrs. S. M. WALSH, mother of J. M. Welch, general manager of the Cohan and Harris theatrical firm, died at the home of her daughter, Mrs. Anna M. Wallace, in Fall River, Mass., Sept. 2, at the age of sixty-eight years. Funeral services held Sunday 5 were largely attended. There was a wealth of floral remembrance, a great many being sent on from New York.

PLANS PEOPLE'S THEATER

Emanuel Reicher to Establish Drama Society for Wage Earners

Emanuel Reicher, founder of the Modern Stage, which presented a number of plays last Winter, has announced that he will establish an auxiliary society to be known as the American People's Theater and to be run in conjunction with the parent organization. The new society will enroll its members from the city's large body of wage earners instead of catering to a restricted audience of subscribers, as did the Modern Stage.

Herr Reicher has leased the Garden Theater for a season of thirty weeks and here the performances of the two organizations will be given. Bjornsterne Bjornson's drama, "When the New Wine Blooms," will be the first production of the Modern Stage, while Gerhart Hauptmann's "The Weavers" will be the initial offering of the People's Theater. A company of more than forty players has been engaged. This company will be retained throughout the season, and will alternate in the productions of the two societies.

The repertoire will include modern plays of both American and foreign origin. In the American list will be "The Finger of God," "According to Darwin," and "The Noble Lord," by Percival Wilde; "The Dollar" and "The King," by David Pinsky; and "The Girl in the Coffin," by Theodore Dreiser. Other offerings will include Ibsen's "Rosmersholm"; "Madonna Dianora," by Von Hoffmannstahl; and "Uncle Vanja," by Anton Tchekov.

The highest price for the performances of the People's Theater will be seventy-five cents. The Modern Stage prices will range from \$1 to \$3.

LONDON LIKES "KICK IN"

LONDON (Special).—London has taken very kindly to the new American "straight crook" play, "Kick In," which opened at the Vaudeville Theater on August 28. The London Referee says of the play:

"Kick In" proves as sure and well deserved a "clinch" as America has sent us. It succeeded right away from curtain-rise, without a faltering moment. It is a success of well-knit plot, fine, firm nerve-and-muscle acting, racy American character, and rich American talk, given out for all it is worth. It has not any startling ingenuities like "On Trial." It is content to be just a regulation crook-drama with comedy trimmings. But it is genuinely American through and through, and, acted with the business-like, swift intensity of this entirely admirable American company, it is thrilling, engrossing in every scene, and with little touches of phrase, gesture, and character that fascinate at every turn. Ramsey Wallace as "Chick" is the great arrival—a strong, quiet, square-chinned actor, altogether of the most agreeable American type, something between Frank Mills and Holbrook Blinn.

THROUGH THE LOOKING GLASS

CALGARY, ALTA. (Special).—A Calgary visitor is Rev. Walter E. Bentley, founder of the Actors Church Alliance, who is spending a week with Ernest Willis, manager of the Calgary Bill Posting Company, with whom he was intimately associated many years ago when Mr. Willis was a favorite character actor in New York. An item, by the way, in the Mirror's Calgary correspondence brought these gentlemen together, after they had lost track of each other for years. Mr. Bentley preached last Sunday morning in one of the Anglican churches and lectured afternoon and evening in the Grand Theater to delighted audiences on church and stage. He leaves Saturday with Mr. Willis and Mr. Forbes for a motor trip to Banff and Lake Louise, where he will preach Sunday, after which he will visit various coast cities in connection with the work of the Alliance.

GABY COMING OCTOBER 23

Gaby Deslys, who has been uplifting the drama in London for two years, will sail for America on Oct. 23 to appear, under the direction of C. B. Dillingham, in "Stop! Look! and Listen!" a musical review by Harry B. Smith. Gaby recently delighted London theatergoers in J. M. Barrie's review, "Rosy Rapture."

COUNTRY PLAYHOUSE ON COAST

SANTA BARBARA, CAL. (Special).—A little country playhouse, projected by Mrs. William Miller Graham for the encouragement of dramatic art, and designed by her with the assistance of Willis Polk, was opened at Montecito on September 2. An audience of 400 witnessed the first performance, which was staged by Salisbury Field and Earl Graham.

CATHOLICS TO HOLD RETREAT

At a meeting of the Catholic Actors' Guild in the Hotel Astor, on September 7, arrangements were made to hold a retreat in St. Malachi's Church, Forty-ninth Street and Broadway, beginning October 17 and continuing three days. It was also decided to give a benefit performance for the organization in November.

PAUL POTTER'S NEW PLAY

A play by Paul M. Potter, entitled "The Flying Dutchman," in which a new treatment of the old legend will be given, is scheduled for production this season.

NEW WOODS PLAYS

Manager to Make Seven New Productions, of Which "The Bargain" Will be the First

A. H. Woods, whose productions so far this season include "Cousin Lucy," "Common Clay," and "See My Lawyer," plans to present seven new plays before the holidays. The first of these will be Herman S. Scheffauer's drama, "The Bargain," which will follow "See My Lawyer" at the Eltinge Theater, with a cast headed by Louis Calvert, Dorothy Donnelly, Josephine Victor and Forrest Winant.

Other productions will be "The Targets," by T. A. Morris; "The Penalty," by Percival Wilde; "Fools," by Anthony McGuire; "The Peacock Lady," by J. H. Beirne; a new play for the use of Pauline Frederick; and "Potash and Perlmutter, Inc.," a comedy woven about the latest social and business exploits of the famous cloak and suit makers, by Charles Klein, Montague Glass and Roi Cooper Megrue.

SUFFRAGISTS CLASH WITH BURLESQUE

PROVIDENCE, R. I. (Special to THE MIRROR), Sept. 4, 1915.—Woman suffragists who were to have attended a performance of "Puss Puss" at the Colonial Theater last evening, checked their footsteps at the Jackson Building and went instead to the headquarters of the organization on the sixth floor, where they voiced their indignation at burlesque shows in general.

Coupled with this indignation was a motion appointing a committee to draw the attention of Mayor Gainer to the situation, the statement that a woman should be on the board of censors and the declaration by another woman that she would call the attention of Bishop Harkins to the show which was so near the Cathedral. (The theater is directly opposite.) While this was going on, Manager W. S. Canning, of the theater, wrote to Mrs. George E. Dunbar, the suffragist who called the indignation meeting, saying that he was sorry that the performance had displeased her, and protesting that there was nothing that should have caused disgust.

"This is an indignation meeting," said Mrs. Dunbar last evening, in opening the gathering in the Jackson Building, instead of on the stage of the theater as had been planned, "and I am the most indignant one of the bunch."

She then told of the invitation of the management of the theater for her and other leaders to address the audience and attend the performance. In her ignorance, she said, the proposition looked good, but, to be sure, she took her husband, Rev. George E. Dunbar, to a conference with the manager. She was assured then, she says, that there was nothing in the show to which the most refined woman would object, and the promise of another meeting during the legislative session was given.

TO GIVE GRAND OPERA ON TOUR

The National Grand Opera Company will begin a tour of the South Saturday, Sept. 25, at South Bethlehem, Pa., under the direction of Sig. Enrico Odlerne, in a repertoire which will include "Rigoletto," "Don Pasquale," and "The Barber of Seville."

The principal singers include Edvige Vaccari, Cecilia Zazaschl, Marian Brooks, Alice Haeseler, Helen Austin, Louise Berg, Franco De Gregorio, Alberto Amadi, Roberto Anselmi, Giuseppe Le Puma, Michele Rossini, Ernesto De Goacom, Faust Bozza, Giuseppe Ansalone and others.

The company will carry its own orchestra, the conductors of which will be Giuseppe Angelini and Giovanni Leotti.

MANAGER WANTS PLAYS

S. Jay Kaufman announces that he is anxious to secure plays for Lou Tellegen and Katherine Kaelred, whom he will manage this season, and invites authors to send manuscripts to 1416 Broadway where he has recently taken offices.

Miss Kaelred has just returned from California where she completed a motion picture, in which she will shortly be featured at the Knickerbocker Theater.

PERKINS TO GIVE MUSICAL FARCES

Walter E. Perkins, who recently produced a musical version of his successful farce, "My Friend from India," is at present hard at work on tabloid forms of the same play. Mr. Perkins also plans to use four or five farces with music this season and is making preparations for their production.

FORBES-ROBERTSON TO SAIL SOON

Sir Johnston Forbes-Robertson and his English company, including Laura Cowie, the Scotch actress, will sail for America on September 25. His tour will comprise only those cities not visited upon his other trips.

BARTLEY CUSHING TO PRODUCE

Among the season's plans of Bartley Cushing is the production of "Ill-Starred Rabbie," a dramatization of Will W. Whalen's novel of the same name. June Congreve will be the featured player in the play.

"YOUNG AMERICA" AT GAIETY

"Young America" moved from the Astor Theater to the Gaiety last Monday night, in order to make room for George M. Cohan's latest play, "Hit-the-Trail-Howliday."

"AROUND THE MAP"

K. & E. to Play New Musical Play by C. M. S. McLellan and Herman Finck

Klaw and Erlanger will produce next month a new musical play entitled "Around the Map," by C. M. S. McLellan and Herman Finck. Mr. McLellan, who arrived in New York last week, is the author of "The Pink Lady," "Oh, Oh, Delphine," and other successes, while Mr. Finck is best known to Americans as the composer of the song, "In the Shadows," and several numbers in "The Girl from Utah."

"Around the Map" is described as a musical globe trot. It will be produced on a specially elaborate scale. The scenery will be designed by Joseph Urban.

TULLY TO PRODUCE ABROAD

Playwright Organizes \$250,000 Company to Give "Bird of Paradise" in England

Richard Walton Tully, playwright-manager, has formed a corporation to produce his plays, "The Bird of Paradise" and "Omar, the Tentmaker," in England. The company, which has been capitalized at \$250,000, includes among its directors and officers United States Senator James D. Phelan, of San Francisco; Claus Spreckels, of San Diego; James K. Moffet, of San Francisco, and Harry Chandler, of Los Angeles.

Mr. Tully plans a producing theater of his own on Broadway next season, in which he will present two new plays.

ROSENBERG FILES PETITION

Jerome Rosenberg, theatrical manager of 225 West Eightieth Street and 112 West Thirty-fourth Street, filed on September 7 a voluntary petition in bankruptcy in the United States District Court, with liabilities of \$10,284 and assets of \$26,270.

Felix M. Warburg, Isaac N. Seligman, Paul M. Warburg and Mortimer L. Schiff are the principal creditors, with a judgment for \$7,783, as trustees for Alfred M. Hensheimer, for rent of the Bijou Theater, under a lease running from July 1, 1914, to January 31, 1915. Mr. Rosenberg says he has an action pending in the Supreme Court against these men for \$25,000 for alleged breach of this lease, and another alleged claim of \$1,270 held by William F. Fuerst, agent of the defendants.

STALLARD IS "SOME BABY"

Hartford Courant.

Two sterling actors, well known to Hartford theatergoers for their work in local stock, have won high praise at opening performances in New York this week. Ernest Stallard, former Hunter-Bradford player, is said by the DRAMATIC MIRROR to have given the best performance seen at the opening of "Some Baby," which was seen here last year as "My Scientific Baby" and which was brought out in Chicago two years ago as "The Elixir of Youth." Mr. Stallard plays the part of the retired British general who is supposed to be changed by the elixir to a babe in arms, and those familiar with Mr. Stallard's work will have no difficulty in imagining that he gave a very finished performance.

"TWO IS COMPANY" IN NEW HAVEN

NEW HAVEN (Special).—The new Parisian musical comedy in three acts, entitled "Two Is Company," by Paul Herve, Jean Briquet and Adolf Philipp, authors of "Alma," "Adele," "Midnight Girl" and "Girl Who Smiles," American version by Edward A. Paulton and Adolf Philipp, passed its first production in this country at the Shubert Theater, New Haven, Sept. 13. Prominent in the cast are Georgia Caine, May de Sousa, Claude Fleming, Clarence Harvey, Royden Keith, Ralph Nairn, Harold Vizard, Victor LeRoy, Rosel Frey, Gwendolyn Lowrey, Lyda Carlisle and Gertrude Grossberg.

The play has its metropolitan premiere at the Lyric Theater on Thursday evening, Sept. 16.

"PAIR OF SILK STOCKINGS" AGAIN

Cyril Harcourt's comedy, "A Pair of Silk Stockings," which ran for six months last season at the Little Theater, has been revived for an engagement of three weeks at the Booth. As the Mirror exclusively stated some weeks ago, Sam Sothern, brother of E. H. Sothern, has been engaged for the role created in this country by Kenneth Douglas.

THOMAS DIRECTS REHEARSALS

Augustus Thomas has begun his first work as director of productions for the Charles Frohman Company. Under his personal supervision, Ethel Barrymore has begun rehearsals of her new play, "Roast Beef, Medium."

TIMES COMPANY MOVES OFFICES

The Times Producing Corporation has moved its offices from 152 West Forty-eighth Street to the Longacre Theater. The company owns the theater, and will use it as a producing playhouse.

AUTHORS IN OWN PLAY

William Harris's plans for October include the production of a new musical play by Jack Hazzard, Percival Knight and A. Baldwin Sloane in which the authors will play the leading roles.



Heard on the Rialto:

Charles Dickson: "Hello, Sid! You are getting fat."
Sidney Rosenfeld: "Yes? Must be from the insults I swallowed."

So superstitious are playgoers in general and managers in particular that May Irwin has changed the title of the play in which she is appearing at the Park Theater from "No. 13 Washington Square" to "No. 33 Washington Square."

The dog actor in "The Last Laugh" summarily discharged himself a few nights ago by jumping over the footlights and disappearing into the night. At every performance the canine was compelled to undergo a bath on the stage, and this drastic treatment is believed to have caused his precipitate flight.

The dog days of the drama are truly upon us. Canine actors are now appearing in no less than four plays on Broadway. In "Young America" a remarkably intelligent dog named "Jasper" plays a leading role for which he receives a bone and a bonbon a performance. Other plays in which dogs contribute to the action—and the dialogue—are "Some Baby," "The Last Laugh," and "The Road to Happiness."

London theatrical managers are hurrying to put their houses in order now that one of their number, the Shoreditch Empire, has been "bombed" by a Zeppelin and partially destroyed. Wire nettings are being constructed on the roofs and alterations are being made which will make the theaters live up to the optimistic placards, "Completely Bomb-proof," which for some time have been prominently displayed over the entrances.

Henry E. Dixey was recently discussing prominent players with an English actor in the Lamb Club. Wilton Lackaye's name came up. The Englishman said that Lackaye is clever. "But," he added, "he is unfair and unjust where we English actors are concerned."

"Why do you say that?" asked Dixey. "Did you ever hear him speak a good word about an English actor?"

"No-o," Dixey replied guardedly. "I never did. But that's no proof of unfairness or injustice. Did you ever hear him say a good word about an American actor?"

For several weeks the press of New York has enlivened the humid weather by observations upon the suit for "alienation of the affections" of one William Smythe, by another Toby Claude, the latter better known professionally than the former. The former, it seems, has a perfectly lovely wife, who resents the usurpation of the affections of her husband by an actress, and in consequence feels that she has been damaged to the extent of \$100,000, which is the value she has suddenly realized represents the affections of her spouse.

This "alienation of affections" game is a good one in New York. Husbands worth approximately four dollars a gross suddenly become veritable gold mines when some professional woman enters the arena and attracts his attention. And by no means is it restricted to wounded wives. New York recalls several interesting cases where the wives have been "stolen" by men of wealth, who found themselves litigants in actions for damages.

Take it from Ferne Rogers who has never had a husband, that this game offers inducements never before thought of.

"I am not especially keen on possessing a husband," she declares with puckered forehead, "but if this thing goes much further, it is a proposition worth considering. Husbands appear to take on an increased value when some one else takes an interest in them." Miss Rogers was meditative for a moment. "But the awful thought comes to me that perhaps I might pull one whom no one would become interested in, save myself."

And the contemplation changed her viewpoint, and she is not married.

THE FIRST NIGHTER

"OUR CHILDREN"

Comedy-Drama in Three Acts by Louis K. Anspacher. Staged by T. Daniel Frawley and the Author. Produced by George Mooser in Association with the Marbury-Comstock Company at Maxine Elliott's Theater, Sept. 10.

Willibald Engel Emmett Corrigan
Theodore, his son Ralph Morgan
Hertha, his daughter Christine Norman
Sophy, the maid Elizabeth Aarons
Anastasiu Scheible Albert Bruning
Rosie, his niece Amy Dennis
Spencer Hutton, a banker Arthur Lewis
Harriet, his daughter Alma Tell
Vaughan Leland, a broker from Boston.

Gavin Harris
Richard Hellman, foreman in Engel's factory.
Alphonse Ethier
Carter, Engel's confidential man John McKee
Act I.—A dining-room in Willibald Engel's new home. October, Act II.—The same. Two years later. Act III.—Combination living room and shoe shop of Willy. Two years later. The Place.—City of Lynn, Mass.

The author must be credited with a good deal of moral courage to hark back to 1873 for the model of a play to be exhibited on Broadway in 1915. In that year one of the most successful of German comedy writers, I. Arronge (his name in common life I believe was Arrhends) produced with marked success "Mein Leopold," in which a self-made, self-educated shoemaker, who attains to considerable wealth and becomes the owner of a large factory, backs his son with his last cent and finds himself at last occupying a little dormer chamber where he mends boots for a living.

The theme is one of simple son-worship with the contrasting condition of a neglected elder sister who is turned out of the house because she loves the young foreman of her father's factory, who repays the old man's hardness to him in adversity with the redemption of his idolized son and a comfortable home. Harry Corson Clark made a specialty of it under the title of "His Son," and others, too, played it in English and German.

Now, no odium attaches to Mr. Anspacher in the premises, for he distinctly states in an explanatory note on the programme that he is indebted for the story of "Mein Leopold," and he is entitled to credit for a thoroughly modern version with sundry variations from the original which still render the rather faded theme interesting. He has succeeded in preserving consistently the atmosphere of the play by making the principal character, that of Willibald Engel, admirably played by Emmett Corrigan, a German-American, and adding a rather successfully drawn counterpart in the person of Willibald's contentious friend, Anastasiu Scheible, cleverly interpreted by Albert Bruning.

Other divergencies from the play of I. Arronge have been made in a reverent spirit and with a practical eye to modern conditions. Unfortunately there invariably clings to a good work of the past some fragment of its period, if only in spirit, and there is also a continually active evolution in our point of view, which gives us an intuitive hint of the origin of a work for the stage; and this is not absent from "Our Children," adroit as the author has been in covering his trail. It falls under the glaring light of modern cynicism and levity, and though the story is told in the guise of comedy, it is after all serious drama.

Mr. Corrigan's finished work as Engel is in some respects exceptionally good, yet lacking in the note of pathos which Warfield could have imparted to the role to the advantage of the whole. Christine Norman gives a charming performance in the part of Hertha, the spinster sister, with emphasis on the tenderness which she displays toward her father and the devotion to him in his distress. Ralph Morgan as the son is interesting; an excellent characterization of the German housemaid goes to the credit of Elizabeth Aarons, and Arthur Lewis distinguished himself in the part of a benevolent banker. As the young foreman who becomes Engel's son-in-law, Alphonse Ethier is very good, and Alma Tell made a favorable impression in the small but telling part of the banker's daughter who has an affair with the son. Miss Dennis acceptably fills the role of Rosie, Theodore's youthful flame. The play is artistically staged.

"JUST BOYS"

A Play in Four Acts by Katherine Browning Miller and Allena Kanka. Produced by William Elliott at the Comedy Theater Sept. 13.

William Livingston Milton Sills
Gertrude Livingston Gladys Wynne
Billy Livingston Master Mac Macomber
Dobbs Roland Rushton
Florence Hall Mary Elizabeth Forbes
Miner Marion Marble
Truant Officer Thomas Gunn
Mrs. Dutton Mattie Ferguson
Puffy Dutton Ernest Truex
Dave Wilson Charles J. Davis
Gluseppe Consolo F. Galliard
Mrs. Doolittle Eleanor Stone
Dorothy Doolittle Agnes Frame

Juvenile delinquency furnishes the theme for the new play at the Comedy Theater, with which William Elliott made his debut last Monday night as an independent producer. Written by two women, hitherto unknown in the playwriting world, and originally presented by a stock company at Mount Vernon last Spring, it turns out to

be a domestic drama of a kind likely to move many tender hearts. Whatever success it will achieve will be mainly due to the remarkably fine performance of a child actor named Master Mac Macomber. Just as the structure of the play seems certain to topple under a weight of words, young Mr. Macomber has his day in court as a delinquent, and by the sympathy and naturalness of his acting he makes the misled lad as irresistible to the audience as to the judge, who turns out to be his long lost father.

The story has been based on the juvenile court of Judge Ben Lindsay in Denver, and the propaganda has been furthered toward the betterment of delinquents. It is said that Miss Miller has long been interested in this field in California. Fortunately for her play, suggestions of propaganda are properly subdued to allow full play of heart interest. So we will not be required to deal at this time with the psychology of crime in children.

It is to be regretted that Mr. Elliott did not call in a reliable play-doctor to bolster up the first two acts. There is far too much talk in them and not enough drama. The plot is developed too obviously to permit much cumulative dramatic interest or to provide suspense. And the situations are too clumsily contrived to give high relief to the moments of comedy.

The characterization has fared better. The older and more resourceful delinquent, played humanely and humorously by Ernest Truex, is excellently drawn and shows a deep understanding and appreciation of the impulses of a boy reared upon street corners.

When the play opens Gertrude Livingston and her eleven-year-old son, Billy, are about to be turned out of their squalid flat by a merciless landlord because of their inability to pay their rent. No relief is apparent, in spite of an optimistic butler, who had worked for them in former prosperous days, and who had come back to share their distress. During the progress of a dinner in honor of the birthday of Billy, it develops that he and his chum Puffy Dutton have stolen several choice pigeons from an Italian. Questioning Billy, Mrs. Livingston learns that with the money received from the sale of the pigeons, Billy has bought a string of beads for her and food sufficient to stay off starvation. The boys are arrested for the theft and their trial is held in Judge Livingston's juvenile court. At first defiant, they later confess when they see the case against them is too strong. As Puffy proves somewhat inconsistent in his statements, the younger lad, Billy, is asked to tell the story. His fear of punishment is so apparent in his general wretchedness, and his story so convincing, that the judge becomes lenient and proposes a settlement which is satisfactory to the irate Italian.

At this point is the logical end of the play, but it being a domestic drama, a house must be set in order, and a reconciliation must be effected before the curtain falls. So out with the logical and in with the theatrical! It seems that when Judge Livingston and his wife became separated several years before she had taken their boy to live with her. The old family butler had drifted away with a circus, but, tired of this work, he had turned up at the home of his former mistress. In his plea to the court the boy casually mentions the name of the butler, and the judge is quick to realize that the delinquent is his own son. The boy then proves to his father that he and his mother are of the right sort, and the play ends with reconciliation complete.

Master Mac Macomber as Billy quite carries the play on his young shoulders. He acts with a restraint that would be becoming in one or two far older members of the cast. Ernest Truex can always be relied upon for a good performance. In this play he brings out all the fun and toughness of Puffy without becoming absurd or tedious. Milton Sills played Judge Livingston with quiet force, which was at all times appealing. Gladys Wynne, though winsome, never suggested a poverty-stricken young woman with a child. Mattie Ferguson handled well a low-comedy role of a washerwoman with a well-developed taste for whiskey, and Roland Rushton was a most lugubrious butler.

"HIT-THIE-HOLLIDAY"

An American Farce by George M. Cohan. Suggested by George Middleton and Guy Bolton. Presented by Cohan and Harris at the Astor Theater Sept. 13.

Billy Holliday Fred Niblo
Rev. T. B. Holden Grant Stewart
Rex Granger Clifford Dempsey
Dean Granger Purnell B. Pratt
Burr Jayson John D. O'Hara
Chief Grandall Edgar Halstead
Jed Cusick Joseph Allen
Sam Stallings Frederick Maynard
Joe Curtis Horace James
Pete Harold Grau
George B. Hendricks C. E. McKinney
Smith Ernest Lynd
Jones Al. Gilmore
Edith Holden Katherine LaSalle
Mrs. Temple Lorena Atwood
Anna Laura Bennett
Act I.—The barber shop in "The American House." Act II.—The minister's house. The next day. Act III.—Jayson's private office in "The American House." The following day. Act IV.—Same as Act II. Two weeks later.

I knew that sooner or later some writer

with an eye to novelty would hit the trail of Evangelist Billy Sunday and put him on the stage. In his latest offering George Cohan has dramatized Sunday and called him Holliday, and he has found a brilliant exponent of the role in brother-in-law Fred Niblo.

The actor, who has not been seen on Broadway in a number of years, received a flattering ovation on his entrance. He has been playing the George Cohan roles in Australia, and reports say he has been the beau ideal of the smart stage American in the eyes of the Antipodeans. He vindicated his reputation Monday evening before a select Cohan audience here at home, and both author and actor have cause for self-congratulation.

The comedy shows the process by which a \$100-a-week barber, imported specially from New York, is transformed into a temperance orator and turns the little town of Johnsburg, somewhere in New England, from a Sleepy Hollow into a bustling community, himself marrying the daughter of the rector of the Johnsburg church as a fitting climax to a chain of circumstances of a highly paradoxical character.

The inevitable conflict of interests develops early between the quiet, gentlemanly barber and Rex Granger, "the richest man in Johnsburg, or rather, the latter's boisterous and bullying son, Dean. The Grangers own the brewery in the town, and resent the fact that Jayson, the proprietor of the American House, an inoffensive old fogey, refuses to tolerate a barroom on his premises. They are about to open a rival hotel, and import a selected staff of New York experts, including Billy Holliday. Dean and Holliday have a clash in the barber shop of the hotel, neither knowing the other's identity. The manicure lady in the barber shop is Edith Holden, the daughter of the rector. She is manhandling Billy's aristocratic nails when Dean tries to usurp his place. From that time on the two men are enemies.

Granger tries to prevent a temperance meeting in the hall which he owns, and it is Billy's antipathy to the Grangers that prompts him to take over the lease and make a speech, largely in baseball language, which makes him famous in a night. He is overwhelmed with offers to lecture and write, as soon as the New York papers print his picture and report his unique speech, and by the temperance crusade which he inaugurates he all but drives the Grangers to the wall financially.

Jayson has invented a drink called "nearly beer," which has fastened a pining existence until Holliday places the stamp of his approval on the beverage, when offers pour in for State and local selling rights from all sections of the East, and Jayson becomes a rich man. The Grangers finally realize that they are whipped. They offer to go into partnership with Jayson for the manufacture of his "nearly beer," and Holliday arranges to have the brewery turned into a bottling works of the famous temperance brand, while he marries Edith and starts on his new career of a temperance exhorter, with bookings for two years ahead.

The farce offers opportunity for local color and the introduction of sundry suburban characters, who round out an entertaining performance. Two of these are particularly well drawn and played. One, that of the local expressman, Jed Cusick, played with a remarkable touch of unique comedy by Joseph Allen, and the other that of Dean Granger, a type of a rich man's son in a village which looks upon his bullying ways with awed deference until the conceit is taken out of him by the quiet but resourceful reader of character graduated from one of the first-class bars of a Broadway hotel. Jayson, the harmless old hotel-keeper, too, is a characteristic individual as played by Mr. O'Hara, and other types cleverly interpreted are the chief of the local police, Grandall, by Edgar Halstead; the rector, by Grant Stewart; Curtis, a barber, by Horace James, and Mrs. Temple, a society temperance woman, by Lorena Atwood. The heroine, Edith, is portrayed with a great deal of charm by Katherine LaSalle and the colored maid Anna is well individualized by Laura Bennett. The chief honors, however, go to Mr. Niblo as the suave and gentlemanly Broadway mixed-drink expert.

The first act presents a realistic interior of a village barber shop. The author's skill is evidenced in his discreet use of local color. Nothing is overdrawn. The characters, though unconventional, are not exaggerated, and all suggestion of pastoral extravagance is happily avoided. The most conventional feature of the performance is the ending. Jayson's "nearly beer" should have turned out to be real beer, to give the story the satirical ending that it obviously calls for. At that, the farce is not wholly a concession to the cause of prohibition. In his despair at memorizing a speech of 3,000 words to be delivered at a Young Men's Christian Association meeting, Holliday seeks the inspiration of a flask of devil water in an unexpected climax of the third act.

"GRUMPY" AT THE EMPIRE

Cyril Maude returned to the New York stage last Monday night in a brief revival at the Empire Theater of "Grumpy," by Horace Hodges and T. Wynne Percival. It will be recalled that the story of the play concerns a mysterious assault in the home of Andrew Bullivant (Grumpy), and the investigation which is conducted to catch the culprit.

Elsie Mackay was seen in the role of Virginia, Grumpy's granddaughter, while Herbert Marshall and John Harwood played respectively the parts of the nephew and

valet. Others in the cast included Alexander Calvert, Leonard Trollope, Alexander Onslow, Julien D'Albie, Frank J. Gregory, Ben G. Phillips, Maud Andrew, and Louise Van Wagener.

AT OTHER HOUSES

STANDARD.—The attraction for this week at the Standard Theater is the successful "Twin Beds," which played for fifty-two weeks at the Fulton and Harris Theaters last season. The story of the play has to do with the misadventures of a newly married couple in a New York apartment house. The cast includes Lois Bolton, August Aramini, John Welch, Clare Weldon, Josie Clavin, Helen Eddy and Fred Ozah. YORK.—For its second week as a neighborhood playhouse, the York Theater, on 116th Street near Lenox Avenue, has as its attraction "A Full House," which recently concluded a long run at the Longacre Theater. In the company are: Herbert Corthell, May Vokes, Maude Turner Gordon, Edgar Norton, Hugh Cameron, Bernice Buck and others.

LEXINGTON.—"The Yellow Ticket" is this week's offering at the Lexington Theater. The title of the play is derived from the color of the passport which accords police protection to social outcasts in Russia. Frederica Going, Fletcher Harvey, Ralph J. Herbert, Michael Wilkens, Kalman Matas, and Dorothy Slaytor appear in the leading roles.

DISPOSE OF TYSON STOCK

Shuberts No Longer Financially Interested in Hotel Ticket Agency

F. Ray Comstock, who is allied with the Shuberts in the production of plays, has disposed of his holdings in the Tyson Company, the hotel theater-ticket agency, to W. J. Fallon, President of the company. The stock is valued at about \$90,000.

As soon as Mr. Comstock acquired the stock in February, 1914, in the interests of the Shuberts, Klaw and Erlanger at once announced tickets for their attractions would no longer be on sale at Tyson agencies. From February, 1914, to Sept. 2, 1915, the Klaw and Erlanger advertisements in the papers were headed by some such statement as "These Theaters Do Not Deal with the Tyson Company."

This line was removed from the advertisements the same day that the Association of Theater Managers agreed to abolish the cut-rate coupon and to place the Tyson Company under bond of \$25,000 not to sell tickets at more than a fifty-cent premium.

MANAGERS GET BONDED

To Pay Sum for Every Forfeiture of Agreement to Abolish Ticket-Selling Evils

At a meeting held in the offices of the United Managers Protective Association last Friday, producing managers in New York gave bond binding them to keep faith to their agreement to abolish ticket-selling evils. Each firm or manager was bonded according to the number of theaters under his control. For every forfeiture of the agreement each manager must pay a sum of \$5,000 for each playhouse which he operates.

But one first class theater is exempt from this ruling, and that is the Forty-fourth Street Theater, managed by the Shuberts. A coupon admission policy for the film production of "Tribby" had been determined upon before the present agreement of the managers.

THE CALL OF THE BLOOD

Alois Maier, cabaret singer, who was recently adopted by Mrs. Edith Amos, the "Millionaire Mother" of Los Angeles, Cal., has renounced his adopted mother, and under his old name is again earning his living as a singer.

When the war is over Maier intends to go back to his mother in Germany. His decision to remain loyal to his real mother was made after the receipt of a letter from her, telling of the death of Maier's three brothers in the German army.

MISS COLLIER IN "IBBETSON"

Constance Collier has been engaged by Oliver Morosco to appear here in "Peter Ibbetson," a dramatization by John H. Raphael of George du Maurier's novel of the same name. Miss Collier created the role of the heroine in the original production of the play at His Majesty's Theater, London, early in the Summer. The New York premiere will take place in November.

EDMONTON & CALGARY

EDMONTON, ALTA. (Special).—Pantages bill consisting of a musical tabloid, "Six Peaches and a Pair," Countess Van Dorman and company, the Van Der Koores, Waxter and Palmer, and Norwood and Hall is a good one, and doing good business.

R. J. Lydiate visited Edmonton this week with the object of making arrangements to house road shows in this city during the coming season. It is not yet settled whether or not the Empire will be restored, but something will be done immediately.

CALGARY.—The Princess, with musical numbers by the Princess girls and comedy pictures, is doing good business. Pictures of scenes at Camp Sewell, the military training camp for Manitoba and Saskatchewan, will be shown at the Lyric next week, to be followed by the Juvenile Boxtonians for a three weeks' engagement. Gus Forbes is visiting his mother here.

GEORGE FORBES.

AUTHOR SUES MAY IRWIN

J. W. Frankel Alleges "33 Washington Square" is Infringement of His Play

Joseph W. Frankel has applied for an injunction to restrain May Irwin from presenting the farce, "No. 33 Washington Square." He also asks for an accounting. Miss Irwin and Le Roy Scott, the author of the play, are made the defendants in the suit, which alleges an infringement of the copyright law.

In his application Mr. Frankel states that in 1901 he wrote a play called "Three Months Abroad." In August, 1907, a condensed version of the play was produced in the Fifth Avenue Theater. It is averred that Mr. Frankel was in the employ of Miss Irwin and that he submitted the play to her after it had been copyrighted.

A story entitled "Mrs. De Feyster's Idea" by Le Roy Scott was printed in the *Smart Set Magazine*, in August, 1911. In 1914 this story, elaborated, was printed in book form under the title of "No. 13 Washington Square." A dramatization of this book by the author was produced by Miss Irwin three weeks ago, at the Park Theater.

Mr. Frankel alleges that the play in which Miss Irwin is appearing differs only in minor details from the play he submitted to her.

MAUDE ADAMS TO BEGIN TOUR OCT. 11

Maude Adams will begin her tour in a repertoire of Barrie plays on Oct. 11. The tour will extend as far west as St. Louis. Her annual engagement at the Empire Theater will begin Dec. 20. The plays in which she will be seen in New York will be "What Every Woman Knows," "The Little Minister," "Quality Street," "The Legend of Leonora," "Peter Pan," and "The Ladies' Shakespeare." The last-named has not been played in this city.

STILL SCORING SURE FIRE HITS

Wright Huntington, who is a member of the Old Guard, at their encampment recently at Seagirt, in the shooting, qualified as a sharp-shooter, and got second place in the Jacobson Trophy match, and third place in the Woods Cup match, over ranges of 200 and 300 yards for the first event, and 800 yards for the latter.

Mr. Huntington very rightly says that he is "all swelled up" over his ability to shoot.

TO GIVE "ETERNAL MAGDALENE"

Selwyn and Company have made arrangements with Robert H. McLaughlin, a Cleveland newspaper man, to produce in New York his drama, "The Eternal Magdalene," which was recently presented in the Western city by a stock company. The work of selecting the cast has begun.

The story revolves about the efforts of a municipal reformer and his wife to wipe out the tangle of a great city.

MANTELL'S SON TO WED

DETROIT, MICH. (Special).—Robert Shand Mantell, son of Robert H. Mantell, will marry Miss Marion Marsh, of Grosse Pointe, in this city on September 18. Mr. Mantell, who has been in the automobile business here several years, is a widower, his first wife who was Miss Mabel Lansing, having died four years ago.

LIANE CARRERA TO STAR

Anna Held's daughter, Liane Carrera, has been engaged by A. G. Delamater to star under his management in a musical comedy adapted from a French farce, which has had a long run in Paris and Vienna. Miss Carrera has been appearing in vaudeville in a dancing and singing act, but in this piece she will have her first speaking part.

MISS MARBURY GETS NEW PLAY

Elizabeth Marbury and F. Ray Comstock, in association with George Mooser, have acquired for early production, a farce called "Try It Yourself," by John Richards, a new playwright.

"SEE MY LAWYER" CLOSES

Max Marcin's farce, "See My Lawyer" closed at the Eltinge Theater on Saturday night. "The Bargain," by Herman Scheffauer, with Louis Calvert in the leading role, will be the Eltinge's next attraction.

LUCILE WATSON TO PLAY IN LONDON

Lucile Watson has been engaged by George Grossmith to play her old part of Mrs. Harrington in "Under Cover," in London. She is the only member of the New York cast engaged. Gerald Du Maurier will be seen in the role taken here by William Courtenay.

THIMBLE THEATER TO OPEN ON 23rd

The opening performance of Charles Edison's Thimble Theater has been postponed until Sept. 23, owing to alterations which are being made in the building. Greenwich villagers, who plan to be reflected in the glory of the theater, declare it will be the daintiest and smallest showshop in New York.

REHEARSE FOR WINTER GARDEN

Kitty Gordon and Jack Wilson have begun rehearsals for the new Winter Garden production, in which they will appear through the courtesy of Frederick McKay.

WEIL ANNOUNCES PLANS

Musical Play "Bare Idea" to be First Offering of New Producer—Bourchier Coming

E. A. Weil, who recently resigned as general press representative for H. H. Frazee to enter the producing field, has announced his plans for the season. His first enterprise will be a musical play, entitled "A Bare Idea," with Dorothy Arthur, who in private life is Mrs. Weil, in one of the principal roles. This piece and an adaptation of "La Veuille Eglise," by Pierre Berton, will be produced next month. Mr. Weil controls the American rights to "Balthazar," which Pierre Berton wrote for Richard Mansfield, and "The Young Bride," a French comedy by Jean Berton. He has also obtained "Her Side of the House" and "Ann," two comedies presented in London by Sir Charles Wyndham, and "Le Mannequin Amoureux," a sketch in which Mlle. Polaire has just concluded an engagement at the London Coliseum.

Mr. Weil has made arrangements with Arthur Bourchier to come to New York in January and appear under his management in a repertoire of plays which will include "The Green Flag," by Sir Arthur Conan Doyle.

RAILROAD DARKENS A THEATER

JOHNSTOWN, N. Y. (Special).—Owing to a regrettable mistake on the part of an employee of the railroad company, the Grand Opera House remained dark for the first night in six years, excepting Sunday nights, on Thursday, September 9. The musical comedy "Casey in Society," with Pat White was scheduled to appear, but owing to the mistake of sending the car on to Rochester instead of Johnstown, and the impossibility of getting it back in time for the performance, it was necessary to cancel the engagement. The company arrived in the city in the morning, and remained over night. A splendid advance sale had been made.

A. L. SCHWADAS.

"PRINCESS PAT" TO OPEN SOON

The new Victor Herbert-Henry Blossom operetta, "Princess Pat," will be presented on Monday night, Sept. 27, in the Cort Theater. The prima donna role will be sung by Eleanor Painter, who made her American debut last year in "The Lilac Domino." Others in the cast will be Sam B. Hardy, Al Shean, Alexander Clark, Louis Cassavant, Angela Palmer, Ralph Riggs, and Katharine Wichele.

"HUSBAND AND WIFE" TO-NIGHT

Charles Kenyon's play, "A Married Mistress," will be produced to-night in the Forty-eighth Street Theater by William A. Brady and Arthur Hopkins. Robert Edson, Dion Titheradge, Dodson Mitchell, and Olive Tell will be seen in the leading roles.

"BLUE PARADISE" FOR LONDON

George Grossmith and Edward Laurillard have acquired the British rights to "The Blue Paradise," now running at the Casino Theater. When the London production is made, at the end of the war, the local atmosphere of the piece will be changed from German to French.

NAME HIPPODROME SPECTACLE

"Hip-Hip-Hooray" is the name of the new production which C. B. Dillingham will make at the Hippodrome about Oct. 1. With this show launched, he will immediately begin rehearsals of the new Gaby Deslys revue, "Stop! Look! and Listen!"

BUSY MISS MARBURY

In addition to her activities as a producer, Elizabeth Marbury will this season act as the personal representative of Jane Cowi, Lou Tellegen, Maurice and Walton, Melville Ellis, Jerome Kern, Maurice Farkoa, Bernard Granville, and John Thomas.

MAURICE REVNES TO PRODUCE

Maurice S. Revnes, late of the Princess Theater, has acquired a play called "Section 1044, Penal Code," written by Benjamin F. Glaser, which he plans to produce next month. The play deals with capital punishment.

"THOMPSON DAY" AT LUNA

"Fred Thompson Day" at Luna Park, Coney Island, last Friday was an emphatic success, and enough money was realized to give Mr. Thompson, who founded the park, a home on the island.

"HOBSON'S CHOICE" FOR LITTLE

Harold Brighouse's comedy of English life, "Hobson's Choice," will be the first attraction at the Little Theater. Rehearsals are now in progress under the direction of B. Iden Payne.

CENTURY TO OPEN SATURDAY NIGHT

The date of the opening of the Century as a Continental music hall has been changed to Saturday night. A special performance of the revue, "Town Topics" will be given for the press on Friday night.

HAVANA BARS ANTI-GERMAN PLAY

According to a special cable dispatch in the *Sun*, the production in Havana of an anti-German play has been forbidden by the Mayor.

BERNHARDT COMING LATER

Delays Sailing Two Months Because Actors are at the Front

According to a dispatch from Paris, Madame Sarah Bernhardt has denied the report that she has canceled her American engagements. Her sailing has been postponed for two months because all the actors who played with her on her previous tour are serving at the front.

Madame Bernhardt hopes by appealing to the Ministry of War she can assemble enough players to support her in America.

DRAWN THROUGH 12-INCH PIPE

Samuel Lash, a maker of theatrical scenery, was badly injured at Allenhurst, N. J., last Thursday night as the result of being sucked for 250 feet through a twelve-inch pipe. Mr. Lash, a member of the Allenhurst Club, had arrived at the club pool for a swim. Without noticing that the water in the pool was being withdrawn he dived in. The suction of the water pouring down the pipe immediately caught him and drew him with it. Twelve seconds later he reached the ocean and was rescued. Because of his unique experience he is now suffering in the Spring Lake Hospital with both arms broken, his collar bones fractured, his hips crushed and his body badly lacerated.

"STOLEN ORDERS" FRIDAY NIGHT

The production of the Drury Lane melodrama, "Stolen Orders," originally scheduled for Monday night, has been postponed until Friday night.

NEW PLAY FOR HILLIARD

Robert Hilliard has returned to town from his summer home in Siasconset, Mass. He will be seen this season in a new play under the direction of Klaw and Erlanger.

VETERAN THEATER STAFF

Chatterton Opera House, Springfield, Ill., claims to have one of the oldest house staffs in the United States, and will stand comparison with any staff in the world. Mr. George Chatterton has been in direct connection with the house since its erection thirty-five years ago. Mr. George Brewer has been stage manager for thirty years. Mr. Louis Lehman, orchestra leader, for thirty years. Bert Sutton in orchestra for eighteen years. Charles Muttera, electrician for twenty-five years. Wilbur Damon, flyman for sixteen years. William Sutton, usher for twenty years, and Chester Carpenter, chief usher and doorkeeper, has been at his place for twenty-six years. If there is a staff of any theater older in service than this, speak up.

STOCK NOTES

William E. Bonney, character man of the Hyperion stock company since its organization, four years ago, is still scoring in his unique impersonations.

Marie Steffen, late leading woman of "The Divorce Question," has returned to stock and is ingenue at Poli's Hartford.

OUR BOYHOOD AMBITIONS.

—By Webster.



THE DRAMATIC CRITIC.

In This Little Masterpiece Mr. Webster Displays a Fine Sense of Humor as Well as an Excellent Insight Into Certain Features of a "First Night." The Cartoon Originally Appeared in the *Globe*.

IN OTHER CITIES

FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music. Madame Regina, Prager, Mr. K. Yoveller and company presented under the management of Harry Weissberg a new comedy in four acts by Henry M. Eastwick entitled "The Green Heels." Aug. 28, to fair attendance. "Twin Beds." Aug. 27-28, with Ray Cox, Madge Kennedy, and the original New York cast, gave one of the most pleasing performances seen here in a long time. Leo Carillo as Signor Monti was particularly good. Attendance fair; deserved better. "High Jinks," matinee and night, Aug. 30, with Cecilia Hoffman, Kathryn Miller, Adrien Bellevue, May Borton, George Trimble, William Clifton and a good chorus. Fine performance to good attendance. "Trail of the Lonesome Pine." Aug. 31-Sept. 1, with Ruth Copley as June. Very good stage setting and performance; fair attendance. Adelaide French in "The Law of the Land." Sept. 6-8. The Cracker-Jacks Burlesque company, Sept. 2-4, with Mabel Courtney, May Leabette, Onida, The Aerophone Girls, Claude West, Billy Armstrong and Jack McGee in an up-to-date performance, pleased good attendance. Lincoln Park Theater: For the final week, Aug. 30-Sept. 4, the J. W. Gorman company offered Callenders Georgia Minstrels, with John Cooper and company in "Fun in a Barber Shop," with the night performance, Sept. 4. The season, which has been very successful, came to an end.

Savoy: Regular season opened, Sept. 30, with the presentation of "The Birth of a Nation." Tremendous publicity has been given this wonderful picture for more than a year, and the advance sale for engagement is the largest in the history of the theater.

Bijou: A strong bill Aug. 30-Sept. 4. Abe Attel, Edgar Selwyn in a spectacular pictorialization of his own drama, "The Arab." Hugh Norton and company in "After the Wedding." Elaine, to large attendance.

Premier: Opened Sept. 4 under new management, playing vaudeville and pictures. Plaza, Palace, and all picture theaters are playing to increased attendance.

W. F. GEE.

WORCESTER

WORCESTER, MASS. (Special).—The regular season for the Worcester Theater opened Sept. 1, with a return engagement of "High Jinks." It was practically the same company that played two engagements here last season. The attendance was large at both performances. The burlesque season at the Worcester opened Aug. 26 with the "American Belles." The cast included John K. Hawley, Walter J. Parker, and Beulah Ross. The houses were big.

Plaza, Aug. 30-Sept. 1: Vaudeville to capacity houses. Fairfax and Stafford in an act that needs a "punch," the Darling Mars, Bush and Shapiro, and Harry Gerard in "The Luck of a Totem" with Agnes Calin-Brown. This piece was the hit of the bill.

The Grand is still showing feature pictures, and as yet no announcement has been made for the opening of the Poli Players, which was to have taken place Labor Day.

All the moving picture theaters including Pleasant, Court, Royal, Family and Park, report good business, as does the Lincoln Park Theater, where musical comedy is given.

Poli's Elm Street Theater opens Labor Day with eight acts of vaudeville and pictures. Frank Whitebeck will again be manager.

LINCOLN

LINCOLN, NEB. (Special).—The Orpheum opens for the season, Sept. 6, with an excellent bill headed by Elizabeth Murray. Plans are now being figured by the contractors and all bids are to be in Sept. 6, and it is hoped that the contract can be let the same day. If everything goes along as now planned the new house will be opened Jan. 1. The new house will be 100 x 142, two stories, with a stage approximately 75 x 32 and an auditorium 75 x 100, seating 1,400.

Electric Park will close Sept. 12. Taking into consideration the unseasonable weather, the season was an exceptionally good one.

Nebraska State Fair promises to be a good one from all points of view. With favorable weather all attendance records should be shattered. The dates for the fair this year are Sept. 6-11. Among the feature attractions this year are Delory Thompson in his aeroplane racing, Barney Oldfield in his automobile, automobile races, C. A. Wortham shows on the Midway, vaudeville, band concerts, fireworks, etc.

MUNCIE

MUNCIE, IND. (Special).—Wysor-Grand, George S. Challa, manager, Sept. 6, Charles Chaplin Carnival in motion pictures, matinee and night, Sept. 11, "Henpecked Henry." Star Theater, Ray Andrews, manager, Sept. 6-8, Sadie Shuman, comedienne; "Girls of the Orient." Campbell and Brady, novelty artists; Mr. George Strong, humorist; Green and Parker, Sept. 9-11, Leo Fuller, gypsy violinist; the Oshale Sisters, comedy; the Magafys, Mr. Frank Dow, the Three Hickey Brothers, motion pictures. Columbia Theater, Ray Andrews, manager, Sept. 5-6, feature films to good business.

TACOMA

TACOMA, WASH. (Special).—"Dancing Around." Aug. 23-24, to splendid houses. The company and costumes much applauded. Al Jolson made several hits; in fact, a continual hit.

FRANK B. COLE.

MONTREAL

MONTREAL (Special).—"The Mis-Leading Lady" was presented by His Majesty's Players to good business. Louis Ancker and Marion Barney playing the leading roles. A special hit was scored by Caryl Gillen as the lunatic, "Boney."

Aug. 30-Sept. 4, Echegaray's interesting drama "The World and His Wife" was presented to increasing business. Marion Barney did an excellent piece of work as Donna Teodora. Louis Ancker was capital as Ernesto and a fine piece of work was done by William Webb as Don Julian. Caryl Gillen was an amusing Buralien, Edward Keane an acceptable Severo, while George Anderson gave an amusing sketch of the waiter at the inn. The scenery painted by George Hammond was handsome and appropriate. Sept. 6-11, "The Masqueraders." Charles Mackay and Lillian Kemble, old Montreal favorites, open with His Majesty's Players, Sept. 6.

Louis Ancker and Marion Barney are shortly to start a school of acting in Montreal. The Bell Family in a musical act were a pleasing feature at the Orpheum. Minnie Allan, a Montreal girl, did some clever imitations, etc. Mr. and Mrs. Norman Phillips appeared in "Sweetie to the Sweet." James Duffy and Mercedes Lorenz, the Big City Four, Harry Cutler, Ward, Bell and Ward, and the Flying Mayors complete a good bill.

The Gaiety opened for the season, Aug. 25, with the "Girl Trust," featuring Frank Burt. "The Mystery of the Yellow Room" is the bill at the National Francaise, and "La Femme a Pap" at the Cadienne Francaise.

W. A. TREMAINE.

MOOSE JAW

MOOSE JAW, SASK. (Special).—The Ralston Musical Comedy company closed at the Majestic Aug. 28, after a very successful twelve weeks' engagement. Mr. E. R. Ralston and Miss Dorothy Ellis have joined vaudeville circuit. The balance of the company are playing at the Princess Theater. "Swift Current," week of Aug. 30-Sept. 4.

The Oliver Eckhardt Players' Stock company came to the Majestic week of Aug. 30-Sept. 4. They have just closed a very successful forty-week continuous run at the Regina Theater, Regina. They return there week of Sept. 6-11 for another indefinite engagement. This company is an excellent one, composed of such well-known players as Oliver Eckhardt, Irving Kennedy, James Guy Usher, Al. Strickfaden, Percy Spencer, William Kule, George Nichols, Nina Guilbert, Marie Davidson, and Florence Morrison. They are playing to capacity houses.

Miss Margaret J. McCallum is now lessee of the Majestic Theater, and W. B. Sherman, manager.

The Selsbury Wild Animal Pictures, an exceptionally fine feature, was shown at the Rex Photo Play House Sept. 1, 2.

ALFRED W. LANE.

WINONA

WINONA, MINN. (Special).—The Colonial Amusement Company, operating the Colonial and Princess theaters, will have charge of the motion picture programmes at the Winona Opera House in the future. An agreement with Manager Burlingame to that effect has been completed. The first programme will be offered Sept. 5. Mr. O. F. Burlingame will have charge of all other bookings at the Opera House, as heretofore. The rumor was that the Colonial Amusement Company had secured this theater, but that report was denied by Mr. L. G. Roemer, and no property transfer has been recorded.

Beyerated Brothers to-day formally launched the enterprise for building a new theater in Winona, to be known as the People's Theater, located at corner of Fourth and John streets. The People's Amusement Company will be capitalized for \$50,000, and stock sold. Mr. Burt Beyerated states that when \$25,000 is subscribed the building will go ahead. Expect to break ground in about three weeks.

F. H. HASTINGS.

OMAHA

OMAHA, NEB. (Special).—Mrs. Patrick Campbell opened the Brandeis, Sept. 3-4, in "Pygmalion." Meanwhile the Edward Lynch Players are making many friends and doing nicely, thank you.

The regular season at the Boyd, which is to make a specialty of the Shubert attractions, will not begin until Sept. 29 when we are promised Al Jolson and his merry company in "Dancing Around." The present week's attraction is Ruskin's Wild Life Motion Pictures, which opened to a large and appreciative audience Sunday, Aug. 29.

Bob Manchester's Burlesquers opened the season at the Gaiety, Aug. 28, to a packed house, giving general satisfaction. The Orpheum also raised its curtain for an extended season, Aug. 29, with Morton and Moore and Madame Besson as the headliners. Business continues all that could be wished.

J. RINGWALT.

JOHNSTOWN

JOHNSTOWN, N. Y. (Special).—The regular season at the Grand Opera House had a very auspicious opening Wednesday, Aug. 25, the attraction being Neil O'Brien's Minstrels, giving an excellent performance to a capacity audience, many being turned away. On Friday, Sept. 3, Robert Hilliard's success, "A Fool There Was," appeared at the Grand Opera House before a large audience, and was well received.

The policy of the Grand remains the same, playing only the better class of attractions and best feature pictures.

Coming: Friday, Sept. 17, "Mutt and Jeff." A. L. SCHWADAS.

NEWPORT

NEWPORT, R. I. (Special).—Opera House, "High Jinks," Sept. 2, with Cecilia Hoffman, William Clifton, May Borton, Kathryn Miller, and George Trimble. One of the best performances of the season, with strong chorus and fine stage settings, pleased large attendance.

Colonial.—Feature pictures and well selected vaudeville, drew large attendance, Aug. 30-Sept. 4.

Freebody Park.—Excellent attendance; fine line of star features.

W. F. GEE.

TORONTO

TORONTO, CANADA (Special).—Royal Alexandra, Aug. 30-Sept. 4: First play of the regular season, "The Bird of Paradise," opened to a capacity house; Carlotta Monterey, as Luana scored, being the best Hawaiian of them all. Shea's, Aug. 30-Sept. 4: A good all round bill, headed by "Horlick's Gypsy Ensemble" and Janice Husey and Jack Boyle, to good attendance.

Loew's, Aug. 30-Sept. 4: Maud Tiffany and Hanlon Bros. share the honors of a fairly good bill. Bruce Nolan and Clair, Leonard and Ward, and Three Norris Sisters also score. Hippodrome, Aug. 30-Sept. 4: Oxford Four head a bill including Dainty English Trio, Harry James and company, Horne and Ferris, a good singing team, to excellent business.

Gaiety and Star are open for the season with their usual horsey-burlesque, and always have a goodly attendance.

Grand Opera House opens Thursday, Sept. 2, with a few popular price attractions for a month, then will house for the balance of season K and E. first-class attractions. This will bring the Grand back to its old days of Irving, Mansfield, Sothorn, Julia Marlowe, and other famous stars.

The Majestic Theater will be re-decorated and popular priced plays will be put on then, with perhaps a short stock season by Phillips-Shaw company.

The Canadian National Exhibition is open now for two weeks, and the influx of visitors is very heavy already. Creator's Hand is winning favor, and will probably play an engagement in Massey Hall.

GEORGE M. DANTRIE.

SPOKANE

SPOKANE, WASH. (Special).—Al Jolson in "Dancing Around" played to big business August 27 at the opening of a three-days' engagement.

Pledges of patronage if the Martin Beck vaudeville attractions are brought back to Spokane to the Auditorium theater have been received in such numbers during the last week as to satisfy Manager C. W. York that the Orpheum shows will return for four days a week. If the support warrants it the first big-time attractions will reach Spokane about the end of September. The local musicians' union has submitted an orchestra proposition to the Auditorium management which is satisfactory, and there will be no difficulty on that score for a four days' engagement weekly. The matter will be presented to the stage bands' union next week. The musicians have offered to make concessions in the desire to co-operate in bringing the attractions to the city. The vaudeville shows are not to conflict with the road shows already booked.

"The Birth of a Nation" closed a twenty days' run at the Clemmer Theater with an estimated total attendance of 35,000. "Capacity houses," said Manager H. S. Clemmer, "witnessed the production at 37 of the 40 performances. Two Sundays and the Saturday night of the Eagles' carnival were the only occasions on which we did not fill the house."

W. S. MCCREA.

SPRINGFIELD

SPRINGFIELD, MASS. (Special).—Phyllis Gilmore of the Cora Rayon company, reinforced the local appreciation of her ability, first strongly impressed upon theatergoers by her fine work in "Within the Law," by her successful portrayal of two such trying parts as Madame X and Laura Murdock in "The Eastway Way." Gilmore played in consecutive weeks. Orris Holland joined the company to play the young lawyer in the Blisson play, and did excellent work. "Mrs. Wiggs of the Cabbage Patch" is the bill week Sept. 6-11, to be followed by "Bachelor's Romance."

William Bell put on an act at Poli's Palace, made up of Springfield girls, who sing and dance, and a local singer, James Brazell, that made a great hit. Mr. Bell wrote effective songs for it, one with the title, "Meet Me at Poli's Palace." Alice, that was the big success of the piece. Misses Sadie Donohue, Leona Markley, Theresa Raleigh, and Ethel Hannan were the stars of "The Springfield Girls' Review."

The Gilmore opened season Aug. 26, with the "Puss-Puss Burlesque," continuing on three-day stands with "The American Belles," "Bon Ton," "Tip Tops," etc., till the names give out.

EDWIN DWIGHT.

KNOXVILLE

KNOXVILLE, TENN. (Special).—The Grand Theater, thoroughly renovated and redecorated inside and out, opens on Sept. 6, under the management of John Viss as an up-to-date vaudeville house. Four acts will be booked from the United Booking Office and three reels of pictures from the United Programme. Complete change of programme will be made twice a week.

Mr. Viss is himself a vaudeville artist of considerable reputation and previous to that was one of the old time minstrel and farce comedy comedians.

CHARLES E. KRUTCH.

SEATTLE

SEATTLE, WASH. (Special).—At the New Pantages, fourteen Savoy dancers and vaudeville Aug. 22-28. The attendance averaged good business. At the Empress, College Drill squad and vaudeville Aug. 22-28. Lois, vaudeville Aug. 22-28. Metropolitan Dark Aug. 15-28. Moore, dark Aug. 15-28. Motion pictures at the Alhambra, Alaska, Colonial, Lemmer, Class A, Grand, Liberty, Madison, Mission and Melbourne.

BENJAMIN F. MESSEBEY.

ALLEN TOWN, PA.

ALLEN TOWN, PA. (Special).—The Lyric Theater will open for the season Sept. 6 with "The Girl of the Year" for a week. Orpheum has opened with Keith vaudeville. Grand, So. Bethlehem, opened Sept. 2 with "Seven Keys to Baldpate." The York Theater at Central Park will close on Labor Day, after an all-summer's season of musical stock headed by "Billie" Webb. "Follies of 1915" is the current week's attraction. Lyric and Grand have booked a number of high-class attractions for the early season.

FORD L. SHOTWELL.

ANNAPOLIS

ANNAPOLIS, MD. (Special).—Colonial, "Mutt and Jeff" in College, Aug. 30, pleased to capacity business. Moving pictures the rest of the week to fair business.

The Lyric, motion pictures to fair business. The Palace, motion pictures to fair business.

WILLIAM E. HOLIDAYOK.

STAGE NOTES

Shelly Hull has been added to the cast of "Rolling Stones" at the Harris Theater.

Dallas Anderson has been engaged for Maude Adams's company this season.

A. S. Byron has been engaged by William Faversham for a part in "The Hawk."

James Seely, who was seen in "Cordelia Blossom" last season, has been added to the cast of "Moloch."

Joseph R. Curry has been engaged to play the police captain with Julia Dean in "The Law of the Land."

Aldrich Bowker is now playing the role of Judge Hawkey in "No. 33 Washington Square" at the Park Theater.

Suzanne Jackson has been engaged for a new repertoire company to open in Boston next week.

Kirk Markham is to be a member of Herr Emanuel Reicher's company this season.

Anna Cleveland, after a long absence from the stage, returns this season in a New York production.

That excellent actress, Fericke Boros, is engaged in a picture by the World Film Company, but is to have a part in "Potash and Perlmutter in Society."

Miriam Collins, who is with William Hodge in "The Road to Happiness," has been placed under a three years' contract by the Shuberts.

Ernest Cossart will be seen in a principal role in "Sherman Said It," a new farce which H. H. Frazee will produce next month.

Europe's Orchestra will again furnish the music for the Strand Theater Roof, which is scheduled to reopen Monday, Oct. 4.

William Wells has been engaged by Thos. W. Ryley to play John Hale, the engineer in "The Trail of the Lonesome Pine" on tour. Miss Ruth Copley plays June.

Fred Graham, who made a big hit in "Search Me" at the Gaiety Theater some weeks ago, has replaced Bert Clark in "Maid in America."

Sahary-Djelo, who has been dancing in Paris and who has appeared at the London Hippodrome and at the Varieties in Brussels, is on her way to New York to appear in the new Winter Garden production.

Lewis Stone, Carroll McComas, Macey Harlan and other members of the "Inside the Lines" company, are assembling from all parts of the country for rehearsals of the play, which will be presented on tour this season, opening in Detroit Sept. 27.

James P. Houston, who played last season with Douglas Fairbanks in "The Show Shop," has been engaged by Thomas W. Ryley to play the part of Judd Tolliver in "The Trail of the Lonesome Pine." The company opened on Aug. 30 at Stamford, Conn., and is booked through Northwest Canada to the Coast.

ROCHESTER

ROCHESTER, N. Y. (Special).—Loew's Theater, under a new policy that will enable it to offer two bills weekly, opened its Winter vaudeville season week of Aug. 30, to an audience that seemed glad, part of it, to occupy standing room—the rule after 2.30 P.M. The playhouse will split attractions with Loew's numerous New York houses. While running second, Miss Belle Jackson and James Brown in "The Suffragist" and the Clubman," are the headliners.

Vaudeville came back to the Family, Aug. 30-Sept. 4, and there were large audiences to welcome its return. The bill compared very favorably with the best that the house has offered, and the patrons were not slow in showing their approval. The Five Yugoslian Serenaders and the Six Bedouin Arabs are the headliners of the bill.

The "Charming Widows" is a burlesque that admirably suited the taste of Corinthian patrons week of Aug. 30. The songs are catchy and the scenic effects far above the average. Eddie Dale, producer and leading comedian, was welcomed by many old admirers. Helen Stanley, Pauline Palmer, Ada Lunn, Sam Carlton and Simone De Beryll, Jimmy Cooper, shared the applause.

With an increased orchestra and the addition of vaudeville acts to its attractions, the Fall and Winter season at the Victoria Theater was inaugurated Aug. 30.

The Rochester Exposition opened Aug. 30, and will run for two weeks. "BOB" HOGAN.

SYRACUSE

SYRACUSE, N. Y. (Special).—Empire: Sept. 6-8, Pat White in "Casey in Society." Sept. 9-11, "A Pair of Sixes." Winding: State Fair Week, Sept. 13-18, "When Dreams Come True."

Bastable: Kriela Brothers and Hengler's Minstrels, Sept. 2-4. The Strolling Players, Sept. 6-8.

Syracuse papers, notably the Journal, have been editorializing against current burlesque at the Bastable, and demanding police supervision of the performances.

The theater management explains that the Bastable does not advertise in the paper any more, and hence the articles. As to the show, it is a burlesque and no more than the ordinary run. There were several raw jokes, but after the special publicity a few of them were modified.

FREDERICK E. NORTON.

MANCHESTER

MANCHESTER, N. H. (Special).—New Park, Aug. 31, James J. Heron, has been appointed the new manager of the New Park for the season 1915-16. The season opened with "Tip Top Girls," playing to good houses.

Auditorium, Aug. 31, motion pictures resumed at this theater after a six-week lay-off. The house was completely changed over.

George A. Freeman, of this city who was with "Rebecca of Sunny Brook Farm" last season, will join "Damaged Goods" in New York City, Sept. 13. J. J. MAHONEY.

STEIN'S
ABSOLUTELY GUARANTEED
RAKE-UP

ACTORS' EQUITY ASSN. Revised Municipal Court Act of Great Benefit to Players



At the last meeting of the Council held in the association's rooms, suite 608, Longacre Building on September 7, the following members were present: Howard Kyle, presiding; Messrs. Edwin Arden, Charles D. Coburn, Jefferson De Angella, Edward Ellis, Frank Gilmore, George Nash and Richard A. Purdy.

New Members elected: Mabelle Brayton, Mary E. Holton; Mabel Brownell, Arthur Stein.

Our Council wishes all members to know that under the revised Municipal Court Act, which took effect on Sept. 1, 1915, any actor or actress whose claim for wages is \$100 or less and who brings suit on his or her claim within three months after the salary is earned, may, if the money cannot be secured through an ordinary execution, arrest the employer and keep him in jail for fifteen days.

Some time ago a group of actors were enabled through the efforts of the Association to benefit from a former law similar to the one now mentioned. It restricted the amount of the claim to \$50 or less.

The attention of members is called to the necessity of notifying the Association promptly of cases where corporations fail to pay salaries. It may often be possible to make collections from individual stockholders but notice to us must be immediate. Delay is likely to make it impossible to do anything.

The Special Committee appointed to consider Article II, Section 2 of the Constitution, recommended in its report that the section be changed, to read as follows: "Persons who have been professional actors in individual characterizations on the speaking or singing stage are eligible to election as regular members." This amendment will be voted upon at the next general meeting.

The case of assault made upon Dudley Digges, stage manager of the "Disraeli" Company, by a stage hand at Butte, Montana, last January, was called up by Mr. Gilmore. The secretary stated that thus far, despite his diligent efforts, the wrong stood unredressed. He referred to the assault made on the late Bud Woodthorpe, stage manager for the William H. Crane Co., while in the performance of his duties in Chicago last Spring, and which caused his death. Poor Woodthorpe was compelled to dismiss an inefficient electrician, a union man, who went away saying: "We'll get you." They did. The Council thinks something should be done to deter repetitions of these crimes. It is determined in the matter and believes all managers should cooperate with the A. E. A. to mend it.

Printed forms are being prepared to put into the hands of our deputies who will be asked to use them in reporting the ill conditions of dressing rooms their respective companies may visit hereafter. The Drama League of America have offered us, through Miss Grace Griswold, the assistance of local committees, belonging to their body in this work.

BY ORDER OF THE COUNCIL,
HOWARD KYLE, Corr. Sec'y.
GRANT STEWART, Rec. Sec'y.

CASTLES SUED FOR \$25,279

Edward Shaw has begun a suit in the Supreme Court against the Ansaldo Company, of which Jules Ansaldo is the President and Vernon and Irene Castle, the dancers, are stockholders, to enforce the collection of a judgment. The complaint is to the effect that from December, 1913, to March, 1914, the defendants conducted a restaurant in the Heidelberg Building in Times Square, and that all of the fixtures and other equipment had been bought from the plaintiff for \$47,251, he taking a chattel mortgage on the property at 6 per cent. interest.

The defendants are accused of having defaulted on the interest on May 1, 1914. The fixtures and equipment were sold, leaving a balance due the plaintiff of \$22,557. Suit was begun for the amount and judgment was procured on Sept. 19, 1914, for \$25,279. Ansaldo has left jurisdiction of the court, so he cannot be proceeded against, but the complaint accuses him and Mr. and Mrs. Castle of having used for their own purposes the funds of the corporation that should have been devoted to paying the judgment.

KREISLER WRITING OPERETTA

Fritz Kreisler, the Austrian violinist, who has been playing in concert in this country for several years, is hard at work on the score of an operetta. Though no announcement has been made as to who has accepted the work it is known that there is a lively demand for the rights. The music is said to be written in the lightest Viennese vein.

NEW MARCIN PLAY COMING

A third play from the pen of Max Marcin, author of "The House of Glass" and "See My Lawyer" is to be produced during October, in New York. The new piece is a farce and is called "Are You My Wife?"

NEW YORK THEATERS

GEO. COHAN'S Theatre, B'way and 43rd St. Evs. at 8:15. Mats. Wed. & Sat. at 2:15.
A. H. WOODS presents
JULIAN ELTINGE
IN
"COUSIN LUCY"
By Charles Klein.

MAUDE OPPOSES MAUDE

Actor Appearing in "Grumpy" at Empire will Have Himself as Rival in "Peer Gynt" at B'way.

Cyril Maude, who is appearing in "Grumpy" at the Empire Theatre, will have himself as a rival attraction across the street next week when he makes his screen debut in "Peer Gynt" at the Broadway Theatre. This will be the first time in New York that a prominent actor has thus played in opposition to himself. Mr. Maude's performance in the picture version of the Ibsen play will be accompanied by the Grieg music.

Throughout the country motion picture exhibitors have shown a tendency to challenge the legitimate theater managers in the most direct way possible. In what ever city a well known star is engaged to appear the motion picture people in the city arrange for his screen appearance at the same time.

New York will probably witness much of this rivalry between the stage and screen this season with the Knickerbocker Theatre under the management of the Triangle Film Company. This firm has enough stars on its roster to be able to play them in opposition to the originals who in the flesh are acting at other playhouses.

ICE PALACE ON ROOF

Shuberts to Open Added Attraction on Roof of Forty-fourth Street Theater

Castles-in-the-Air, atop the Forty-fourth Street Theater, will be opened as an ice palace on Thursday night. The stage there has been enlarged and turned into a frozen lake and there the skaters will appear. There will also be a ballet on skates.

Frederick McKay and A. Baldwin Sloane, who are now the managers of Castles-in-the-Air, have engaged several professional skaters to appear during the season. Among those who will be seen on the opening night are Norval Baple, champion speed skater of the world, Gladys Lamb, Victor Saron, Florence Irving and others. The scene on the stage will represent an Alpine landscape.

The ballroom floor will continue to be used for modern dance purposes. Mr. Sloane and his partner, Marion Morgan will dance nightly.

DEATH OF RALPH STUART

Ralph Stuart, for many years a well known leading actor died of apoplexy on September 12 at his home, No. 200 Manhattan Avenue. He had been in failing health since the death of his wife, known on the stage as Edith Ramsey, last spring. For several seasons Mr. Stuart starred in "By Right of Sword," in which he was immensely popular throughout the country. Other plays in which he appeared were "The Christian," "The Spoilers," "The Upstart," "Winchester," "The Master at Arms," and "Such a Little Queen." His most recent important engagement was in the title role of the Chicago production of "Get-Rich-Quick Wallingford." He also played several stock engagements in San Francisco, Philadelphia and other cities. He is survived by three sons, Ralph, Jr., Kenneth and Donald.

NEW CAST FOR "LADY LUXURY"

With an entirely new cast and with a number of changes in the book and score, "Lady Luxury," the musical comedy by Rida Johnson Young and William Schroeder, which was seen last season at the Casino Theatre, will begin a tour at Poughkeepsie, on September 24.

The company will include Florence Webber, Forrest Huff, Fritz von Busing, Arthur Albro, Joseph W. Herbert, Giney Dale, Eddie Morris, Emily Fitzroy and Sam H. Burton.

"LAST LAUGH" CLOSES

"The Last Laugh," which has been occupying the Thirty-ninth Street Theater since early in the summer, closed on Saturday night. Fifty-three performances of the farce have been played. With one or two minor changes in the cast it will begin a tour of the principal cities next Monday.

REHEARSE "BACK HOME"

Selwyn and Company have begun rehearsals of "Back Home," the comedy by Irvin S. Cobb and Bayard Veiller, based on the former's stories of the same name in the Saturday Evening Post.

NEW YORK THEATERS

WINTER GARDEN B'way & 50th St. Phone. 2330 Circle
Evgs., 8. Mats., Tues., Thurs. and Sat. at 2
LAST WEEKS
The Pacemaker for All Speedy Shows!
THE Passing Show of 1915
SHUBERT 44th St., W. of B'way.
Phone 8439 Bryant. Evs. 8:15. Mats. Wed. & Sat. 2:15
WILLIAM HODGE
IN **THE ROAD TO HAPPINESS**
"The Man From Home" Man Back Home"

Maxine Elliott's Theatre, 39th St., near Broadway. Phone 1476 Bryant. Evgs. 8:15. Mats., Wed. and Sat. 2:15
GEORGE MOOSER presents in association with the Marbury-Cornstock Company, a new comedy in three acts, by Louis K. Anspacher
OUR CHILDREN
With EMMETT CORRIGAN

BOOTH Theatre, 45th St., West of B'way. Phone 6100 Bryant. Evgs. 8:30. Mats. Wed. and Sat., 2:30. For 3 weeks only.
Cyril Harcourt's
A Pair of Silk Stockings
With SAM SOTHERN and notable cast.
Prices, 50c. to \$2.00.

Casino B'way & 39th St. Phone. 3846
—Greely. Evenings at 8:15.
Mats., Wed. and Sat. at 2:15.
Most Charming of All Viennese Operettas
The Blue Paradise
With CECIL LEAN
and the Best Singing Cast in New York

COMEDY 41st Street, East of Broadway. Phone 5194 Bryant.
Evgs. 8:15. Mats. Tues. and Sat. 2:15
WILLIAM ELLIOTT'S PRODUCTION
JUST BOYS
By Katherine Browning Miller and Allena Kanka.
With Ernest Truex, Mattie Ferguson, Milton Sills, Gladys Wynn, Mae Macomber & Others

CANDLER 42nd St., near B'way. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
COHAN & HARRIS present

THE HOUSE OF GLASS
A new play by Max Marcin.

GAIETY Theatre, B'way and 46th St. Evgs., 8:15. Mats., Wed. and Sat., 2:15. Phone 210 Bryant
COHAN & HARRIS present

"YOUNG AMERICA"
A new play by Fred Ballard.

ASTOR Broadway and 45th St., Evgs. 8:15. Matinees Wednesday and Saturday at 2:15.
Geo. COHAN'S American Farce
"Hit-The-Trail Holliday"
With FRED NIBLO and a cast of popular players

B. F. KEITH'S PALACE Broadway and 47th St. Mat. Daily at 2. 25-50-75c. Every Night 25-50-75-1.50
NORA BAYES
ROSHANARA, LADDIE CLIFF
THE SLAVE DEALERS
HARRY GILFOIL
WM. A. BRADY'S
"The Honeymooners"

"DADDY LONG-LEGS ON TOUR"
Ruth Chatterton in "Daddy Long Legs" began an extended tour of the principal cities at the Star Theater, Buffalo, last Monday.

NEW YORK THEATERS

LYCEUM W. 45th St., Evenings at 8:15. Matinees Thursday and Saturday at 2:15.
CHARLES FROHMAN, Manager
CHARLES FROHMAN presents
MARIE TEMPEST
In the Double Comedy Bill
J. M. Barrie's new one act play "Rosalind" and Robert Marshall's 3 act comedy "The Duke of Killcrankie"

REPUBLIC W. 42nd St. Evgs. at 8:15. Mats., Wednesday, and Saturday at 2:15.
A. H. WOODS presents

COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
John Mason and Jane Cowl
An All Star Cast.

NEW AMSTERDAM Theatre, West 42nd St., Klaw & Erlanger. Mgrs. Matinees Wed. & Sat. 2:15, Evgs. at 8:15.
Greatest Musical Show ever produced
ZIEGFELD FOLLIES
After the show see Gala performance
ZIEGFELD ZIEGFELD FROLIC
On the New Amsterdam Roof
Beg. Sept. 20—Holbrook Blinn & Co. in "Nobles"

HUDSON 44th St., near B'way. Evgs. 8:15. Matinees Wed. and Sat. 2:15.
Direction SELWYN & CO.
UNDER FIRE with WILLIAM COURTENAY
by Roi Cooper Megrue

Cast includes Frank Craven, Violet Heming, Henry Stephenson, Edward Mawson, others.

HARRIS West 42nd St., Evenings at 8:15. Matinees Wed. and Saturday at 2:15.
Edgar Selwyn's melodramatic comedy

ROLLING STONES

BELASCO West 44th St., Evgs. 8:30. Mats. Thursday and Saturday 2:30.
DAVID BELASCO presents
THE BOOMERANG
By Winchell Smith and Victor Mapes

Cast includes: Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, Gilbert Douglas, Josephine Parks, Richard Malchien, others

EMPIRE Broadway & 40th St. Evgs. 8:15. Matinees Wednesday & Saturday at 2:15
Mr. Cyril Maude
in his international triumph
By Hodges

GRUMPY and Percyval

FULTON 46th St., West of B'way. Evgs. 8:30. Mats. Wed. and Sat. at 2:30.
Estate of HENRY B. HARRIS presents
"SOME BABY"
By Zellah Covington and Jules Simonson
Revised and staged by Percival Knight

Cast includes Frank Lalor, Emma Janvier, Ernest Stallard, John Arthur, Sarah Biala, Francine Larrimore and others

NEWS OF STOCK PLAYS AND PLAYERS



"Old stocks with new shoots
Produce the best fruits."
NURSERY GUIDE.

The prevalence of stock companies all over the country is the best proof of their popularity, and points to a revival of the system through which our great grandfathers learned to love the theater. They were mostly of Puritan stock, those old boys, brought up to believe that the theater was the devil's playhouse, and actors all "idle and vicious wags." Waxworks, however, were considered eminently proper, so after viewing the curiosities in the Museum, who could cavil if grandpapa slipped between the side curtains which shaded the auditorium, and saw a stage performance of some old standard play that he had deemed quite innocuous on his library shelves. If he was shocked, it was with surprise and delight at seeing the characters brought to life, and the lines of

ST. LOUIS WELCOMES THE PLAYERS

ST. LOUIS, Mo. (Special).—Mitchell Harris received a rousing reception upon his return to the Players' Stock company, week of Sept. 6. Mr. Harris spent most of his vacation in the hospital. By a great effort he succeeded in getting to New York to visit his mother and his friends. Vessie Farrell, Bob McClung, Henry Hull, Louis Calhern were other members of last year's company who were heartily welcomed. Evelyn Varden appeared as the new leading lady. William Macaulay is now second leading man; Loretta Wells, character woman; Elsie Hitz, ingenue. William McCarthy and Stanley James are two other newcomers.

VIVIAN S. WATKINS.

MISS BRYANT AS "FANCHON"

PITTSBURGH (Special).—"Fanchon the Cricket" was the offering at the Empire by the Marguerite Bryant Players Sept. 6-11. Miss Bryant in the title role carried off the honors of the piece, with the other members of the company well cast. Miss Bryant has become very popular with her audiences in the East End, and her clientele continues to increase. "What Happened to Mary," week of Sept. 13.

D. J. PACKNER.

NEW LEADS IN MONTREAL

MONTREAL (Special).—"The Masqueraders," by Henry Arthur Jones, was presented by His Majesty's Players Sept. 6-11. Lilian Kemble and Charles Mackay, who were favorites at the Orpheum for four seasons, appeared in the leading roles of Dulcie Larondie and David Remon. They received a warm welcome and several tokens of good-will and remembrance. Isabel D'Arcy, a newcomer, and Caryl Gillen did good work. The play itself seemed a trifle old-timey. Sept. 13-18, "The Argyle Case."

W. A. TREMAYNE.

"THE MIRACLE MAN" IN HARTFORD

HARTFORD, CONN. (Special).—"The Miracle Man" was the attraction presented by the Poll Players for week of Sept. 6. This play is a very difficult one for any stock company to present. Ben Macquarrie did the most consistent work in the role of a "dope" fiend. It is hard to imagine Harry Hollingsworth as anything else but a very gallant hero. Billy Long was effective in her part and big John Ellis looked very noble in the title role. Eugene Desmond, Forrest Seabury, Ada Dalton, Bessie McAllister and others did well.

STOCKS STRONG IN CANADA

HAMILTON, ONT. (Special).—The Temple Stock company, at the Temple Theater, which is under the management of Clark Brown of New York, is doing much good business, will remain on indefinitely. Mr. James Watt, the new local manager, is very popular with the patrons of the theater. Miss Francis McGrath, the leading lady, has made herself a great favorite with the citizens at large, and Alfred Cross, the leading man, is also very popular. Leander de Cordova as heavy man, and Ethel Blanche as character woman, are excellent. The other members of the cast, W. Olanthe Miller, Victor Davis and Ollie Cooper, are good. In fact it is the best all around company the Temple has had. John Gordon is stage manager.

Recent plays were, "The Lion and the Mouse," "The Blindness of Virtue," and "Her Own Money." These were capacity houses every night and for the three matinees.

The May Bell Marks Stock company opened their season at the Grand Opera House, Sept. 6. They are popular and always do good business.

MINNIE JEAN NISBET.

FALL SEASON AT UNION HILL

UNION HILL, N. J. (Special).—"Polly of the Circus" was the offering of the Keltie Players at the Hudson, to inaugurate the Fall season of Stock. Frank Armstrong has proved himself an able successor to W. C. Masson, former director of the company. Evelyn Watson, as Polly, again scored; Frederick Webber, as Deacon Strong, gave a very creditable performance; F. E. McCoy, ably upheld his role as Hasty Jones. Judging from the reception accorded to Jack Roseleigh it seems as if patrons of the Hudson have found their ideal leading man. Others in the cast were Aubrey Bosworth, Karl Knapp, George MacEntee, Joseph Eggen-ton, Marion Frederic, Master George Frederic, Agatha Frederic, Mildred Florence, Nan Bernard, Jessie Pringle and Helen Hemingway.

This week, "The Misleading Lady," with Bayard Veiller's "The Fight," underlined.

E. A. GREWE, JR.

ANOTHER SUCCESSFUL CRESCENT

NEW ORLEANS, LA. (Special).—In making its initial bow at the Crescent Theater, Sept. 5, the Baldwin Dramatic Stock company opened the theatrical season of 1915-16. The bill presented was "Within the Law," and the entire cast gave an excellent account of itself. Miss Inez Hagan played the leading role and Robert F. Gleckler the leading man. Geraldine Blair, the soubrette, and Walter S. Baldwin, Jr., were clever in their respective roles. Others in the company are: Chester McLeod, Irvin Lancaster, Edith Potter, William E. Kennedy, Albert Smith, Joseph A. Flynn, Eugene Webber, George Fox, R. C. Robertson, Margaret Knight, Willis Haswin, William Delmar, and Pearl Melville. "Stop Thief," Sept. 12-18.

The Tulane opens Sept. 18, with "When Dreams Come True."

J. M. QUINTERO.

REHEARSING "TOO MANY COOKS"

BALTIMORE.—Frederick C. Schanberger was host at a supper tendered the members of the Auditorium Players at the Hotel Kernan, upon the conclusion of the opening performance of "The Climbers." Mr. Schanberger is manager of both the Maryland and Auditorium theaters and is also the directing power of the Kernan Hotel. Owing to his many interests he has appointed Edward Renton manager of the Auditorium Theater and Players, investing him with full power. Those attending the supper included Alice Fleming, Teresa Dale, Georgia Woodthorpe, Maybelle Davis, Berton Churchill, Lyna Overmann, Edward Mackey, Forrest Orr, Burke Clarke, Joseph Sweeney, Arthur Hoyt, Edward Renton, Mr. and Mrs. F. C. Schanberger and the remaining members of the company. "Too Many Cooks" is the second week's bill.

L. B. KRIST.

THE HATHAWAYS AT HOME

BROCKTON, MASS. (Special).—The Hathaway Players in "Within the Law" opened the regular stock season, under the management of Warren O'Hara, to capacity houses. Julian Noa and Ruth Lechler in leading roles give promise of becoming strong favorites. Leah Janve as Agnes Lynch and John B. Whiteman as Joe Carson also deserve mention. Other members of the company furnishing good support include Marion Chester, Katherine Barry, William H. Dimock, Walter H. Bedell, Daniel Hamilton, Forrest Abbott, Kenneth Fleming, Elmer Thompson, Herbert De-guerre, George Morgan, Bertram Moulton, and Fred Thomas. The play was staged under the efficient direction of William H. Dimock. "Officer 666," Sept. 13-18.

W. S. PRATT.

JANE MORGAN GOES TO HALIFAX

Jane Morgan closed a long and successful engagement as leading woman with the Poll Players, New Haven, Conn., and after a delightful vacation at the Shore, returned to Halifax to open Sept. 6th, with the Academy Players in "Within the Law."



PERMANENT PLAYERS STOCK COMPANY AT WINNIPEG.

This striking group photograph shows the principal members of the Permanent Players Stock company, at Winnipeg, as assembled for the current season. This is the tenth consecutive year for the Winnipeg Stock company, under the direction of Wm. B. Lawrence, formerly of Detroit.

Several of the members of this company have been with it for years and Mr. Camp, the leading man, played the heavy roles with the company the first two years of its existence, 1905 to 1907.

From right to left the personnel of the company is as follows: Arthur LaRue, juvenile; Arthur Edwards, utility; Caroline

Locke, heavies; Anne Bronaugh, leading woman; Frank E. Camp, leading man; Lyle Clement, heavy man; Blanch Chapman, character woman; Del McDermid, utilities and stage manager; Belva Morrell, ingenue; Fred Cummings, light comedian; Jas. Donlan, character comedian; Wilson Hummel, characters and director.

IN FLORIDA FOR ALL WINTER

JACKSONVILLE, FLA. (Special).—On account of the great popularity of Bert Leigh and his players, arrangements have been completed for the company to remain at the Orpheum all winter. The company is considered about the best stock company that has ever played in this city, and the public is delighted over the company's remaining here. Since opening here in June, Mr. Leigh has offered "Within the Law," "The Little Millionaire," "The Spendthrift," "No Name Play," "Allas Jimmy Valentine," "What Happened to Mary," "Wildfire," "Madame X," "Overnight," "In Wyoming," "All on Account of Eliza," "Fine Feathers," and this, the first week of the Fall season, "Mrs. Wiggs of the Cabbage Patch," in which the entire company is scoring. Next week "The Wolf."

WILLIAM L. BOYKIN.

AN ORIGINAL SCENIC REVIVAL

ST. PAUL, MINN. (Special).—Following a successful week with "A Woman's Way," the Ernest Fisher Players revived "In Old Kentucky" at the Shubert Sept. 5-11, making use of the regular scenery for the play which was in storage at the Bijou Theater, Minneapolis. Duncan Penwarden appeared in his old role of Joe Lorey. Earl Lee as Uncle Ned and Pete Raymond as the Colonel. Genevieve Cliffe as Madge made the swing across the chasm like a born athlete. Frederic Van Rensselaer played the villain, and Agatha Brown, Barbara Holton, Billy Kent introduced a song in the second act, assisted by the Pickaninies. "Help Wanted," Sept. 12-18, "Polly of the Circus," Sept. 19-25.

JOSEPH J. PRISTER.

"CHOCOLATE SOLDIER" IN STOCK

READING, PENN. (Special).—The Calburn Musical Comedy company scored at the Hippodrome Theater, Sept. 4 to 11, with "The Chocolate Soldier" to capacity houses, notwithstanding the terrible heat, and the many other attractions in the city and parks. The company, under the personal direction of Frank L. Calishan, just closed a successful engagement at the Lyric Theater, Bridgeport, Conn., and the Trent Theater, Trenton, N. J., where they had a run of several weeks.

Miss Florence Mackie, who was a distinct favorite in both cities, has again repeated her popularity with Reading theatergoers. In the role of Nadina, Miss Mackie was charming and received round upon round of applause for her "My Hero" number. Mr. Arthur Burckly, too, became an instant favorite with Reading audiences in the role of Bummerl. Burckly's numbers were sung in his usual good voice and he was obliged to take many encores. Nelson Riley and Detmar Popplin were well received, and J. F. McDonough in the role of Alexus gave an efficient portraiture. Nell McCune was charming in the role of Mascha, as was Nella Brown, who portrayed the part of Aurelia.

The chorus was a conspicuous feature in the finales. The augmented orchestra, under the direction of Mr. Ross Mobley, met the requirements of the Strauss score. The scenic investiture was also a distinguished feature. Week of Sept. 13, the Calburns will be seen in Richard Carle's success, "Mary's Lamb," to be followed with "The Red Mill."

ALLEN P. WEIL.

Shakespeare and Sheridan made oral music by human voices.

Just as Applesseed Johnny sowed the cultivated fruits of the old home orchards in the wilderness, these pioneer tasters of the "forbidden fruit" carried the germs of the drama wherever they went, and as soon as the New West blossomed out into prosperous communities they began to crave theatrical entertainment. The difficulty and expense of travel led to the establishment of local stock companies, which appeared in support of the peregrinating stars. Such was the system by which the drama was founded in America.

History bids fair to repeat itself in this later day, when the exigencies of the war and the higher cost of transportation have reduced the roster of traveling companies. Permanent stocks, alternating companies, stock circuits and stock stars are all coming back. Undoubtedly it will be a survival of the fittest, but no better school for young actors has been devised, and the hold of the spoken drama in the hearts of the people will be strengthened, in spite of the great popularity of motion pictures. Therefore, "on with the play—let joy be unconfined."

CRANE STOCK FOR SCHENECTADY

James Crane, who has a large following in Schenectady, where he holds the record for continuous stock, will open with his own company at the Hudson Theater, formerly the Mohawk, Sept. 20, for an indefinite engagement. Miss Blanche Shirley will play opposite to Mr. Crane.

NAT SAHR.

FLORENCE RITTENHOUSE

David Rittenhouse, pioneer astronomer of Philadelphia and first director of the United States Mint, probably never dreamed of a descendant, who would aspire to stardom, and incidentally get a corner right across from the U. S. Treasury in Washington. Such is the pleasant lot of Miss Florence Rittenhouse, who, after a Summer at the Jefferson Theater, Portland, Me., under direction of Bertram Harrison and Jessie Bonstelle, was selected as leading lady of Poll's, Washington, and has already scored as the running mate of that most popular stock star of the capital city, Mr. A. T. Van Buren.

The Mirror requested an autobiographical sketch to accompany her portrait in this issue, and Miss Rittenhouse writes modestly as follows:

"I received my first opportunity with the Orpheum Players, at the Chestnut St. Theater, in my native city of Philadelphia. After that I played engagements as ingenue with the Belasco Theater, Los Angeles; the Shubert Theater, Milwaukee, and in Ottawa, Ontario. The following season, Clarke Brown made me a leading woman in Ottawa. Then followed engagements in Hamilton, Ontario; the Wadsworth, New York City; the Warburton Theater, Yonkers, with Mr. Howard Runsey; then twenty weeks in Lynn, with Lester Lonergan, and then a stock-starring engagement, co-star with Richard Buhler at the Lynn Theater, Lynn. I have also played on the road with 'The Spendthrift' and Norman Hackett, and had a brief fling into vaudeville. I enjoy stock work immensely, on account of the variety of roles one has an opportunity to play."

NEW AS GOOD AS OLD CO.

Editor DRAMATIC MIRROR:

SIR—I have noticed from time to time in your stock section, letters regarding the old favorites of the Crescent Stock company, asking for the return of Chas. Schofield and the other members. While I have always been a subscriber at the Crescent Theater, and a great admirer of Mr. Schofield, yet out of curiosity I attended the opening performance of the Crescent, and must say that the new company showed up very well, and the gap left by Mr. Schofield was easily filled by Mr. Wilcox. I think if a great many of the former patrons of the Crescent would pay the new company a visit, I think they will agree with me, when I say that the re-organized company at the Crescent is every bit as good as the old company.

In view of the fact that you have printed letters at various times regarding the old Crescent Players, I trust you will find space to print this letter in favor of the new company.

Very truly yours,

P. DEGAN.
1389 Jefferson Ave., Brooklyn.

FROM CIRCUS BOY TO LEADING MAN

Walter Richardson, the new and already popular leading man of the Bronx Theater Stock company, proudly admits that he received all of his experience of hardships when he was a water boy with a circus. Mr. Richardson has worked hard since, and eight years ago (he is only twenty-eight years of age now), became a leading man. His last engagement was in Scranton, Pa., where he was the feature member of the Poli Stock. Mr. Malony of the Keith office, heard a great deal of his work, and wired him to join the Bronx Stock company. Mr. Richardson accepted, and the Bronxites are already complimenting him on his work.

FORSBERG'S NEW NEWARK HOME

NEWARK, N. J. (Special).—The Forsberg Players opened their season at Proctor's Park Place Theater, which will be their new home for some time to come. "The Misleading Lady" was the attraction. Charles Dingle, Edward Van Sloan, Stuart Beebe, Orris Holland and Lew English were most cordially received. The newcomers are Miss Thais Magrane, as leading woman, and Pearl Gray, as ingenue. Harold Kennedy, as Boney, scored heavily. Others in the cast were Beulah Monroe, Edna Selding, Gertrude Gray, Gordon Mitchell, John Rogers, and Andrew Leithauer. Next week, "The Miracle Man." 16-19.

GEO. S. APPLEGATE.

AN ALTERNATING STOCK CO.

ELGIN, ILL. (Special).—"The Blindness of Virtue" was the first offering of the Sherman Players, Sept. 12. The characters were well portrayed by Laura Hudson, Edward Wynn, George Stutzmann, Claire LeMaire, Walter Ayres, Edmund Carroll, Lella Hill, Frank Hawkins and Thomas Carlyle. Business started off well and the company will play in Aurora, Ill., first half of week and Elgin, last half. For the present, "Human Hearts," 16-19.

Mrs. J. A. DUMSER.

Miss Beulah Monroe has gone to Newark as second woman for "The Forsberg Players," opening Sept. 6.

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STOCK QUOTATIONS

Violet Mahar, ingenue, opened Labor Day with the Lewiston Players, Lewiston, Me.

The Shubert stock "that made Milwaukee famous" has opened its Winter season with an entirely new cast, headed by Harry Minn and Sue MacManamy. Prosit!

Evelyn Watson, late of the Watson Stock Company, has signed with the B. F. Keith Stock Company, Hudson Theater, N. J.

Norman Wendell will join the Toy Theater Company, Boston, where Lester Lonergan has been engaged as stage director, opening the last of Sept.

Stewart E. Wilson plays the mountaineer, Dave, in "The Trail of the Lonesome Pine" with the Scranton Stock and scored an excellent characterization.

Rupert Harvey has gone to Portland, Me., for a special stock engagement. He returns to New York early in October to join a repertoire company in New York.

Miss Ann Macdonald, formerly leading lady of the Keith Players, Union Hill, N. J., has signed a contract with the Famous Players Film Co., to assume leading roles in their future productions.

West Philadelphia will have a stock company, headed by George Barbier, at the Knickerbocker Theater, 40th and Market Streets. "Diplomacy" will be the opening bill on Labor Day.

Adams, Mass., is clamoring for a theater, having experienced a revival of its ancient prosperity through war orders for khaki cloth and woolen blankets. "Tis a strange world, my masters."

Robert Edeson flits from the films to fill a stock star engagement in "Fine Feathers," at the Walnut. "Off agin'—on agin'—gone agin'—Edeson"—but always working.

Cliff Hyde closed a Summer season with the Charles George Musical Stock company, and was immediately engaged with the Mozart Stock company, at Elmira, N. Y., opening with "Within the Law," Aug. 30.

Ruth Robinson joined B. F. Keith's Bronx Stock company for leading business at the season's opening, and although this is only her second week, she is already a favorite with the Bronx patrons.

Richard Ogden has been engaged by Edward Ornstein as leading man for the Wadsworth Players, and will open Sept. 25 in the Lewis Stone part in "The Misleading Lady."

"Vaughan and Fay Return to be Greeted by Big Welcome," is the way the Cleveland Plaindealer announces the advent of the Glaser-Courtenay stock company. Pretty popular players, who can be "headlined" by their Christian names alone!

Henry Crosby opened Sept. 5th for his third season with the Auditorium Stock company, Kansas City, Mo., after a three months' well earned vacation, spent with his wife and daughter at his cottage on the coast of Maine.

George L. Baker, founder and heretofore presiding genius of the Baker Stock Company, has become City Commissioner of Portland, Ore., but "the stock goes on forever" under the management of Milton W. Seaman. "Within the Law" opens the season Sept. 6, with Edward Woodruff and Frances McHenry in the leads.

Friends of Robert P. Gleckler will be glad to hear of his engagement as leading man at the Crescent Theater, New Orleans, La. This house is under the management of Walter S. Baldwin. Mr. Gleckler's many Brooklyn friends will this season regret his absence, but rejoice that he is still at the Crescent.

Poll's Washington opening was a regular White House reception. "President" Van Buren being "inaugurated" for the second term, Florence Rittenhouse as "first lady," and Harry Andrews as "Secretary of State." Girls in "befo' the wab" costumes distributed roses and programmes in the main lobby, to the music of Prof. Walter Holt's symphony orchestra. Some style!

Robert Lowe completed his special engagement with Poll's Baltimore company in "St. Elmo," in which he played the title role for a season under the management of Vaughan Glaser. "This is the first time the original version was ever played in Baltimore," says Mr. Lowe, "and it beat 'The Miracle Man,' 'Polly of the Circus,' and Maeterlinck's 'Blue Bird.'"

MISS MORELAND'S MASCOT

Beatrice Moreland, who began her second season as the comedienne of the Crescent Stock company, has endeared herself to Brooklyn playgoers, as was evinced by the tremendous ovation she received. She was given a reception unsurpassed by any Broadway favorite returning after an absence and was deluged with floral offerings, telegrams and gifts of books, candles and good-luck offerings, among which was a large black cat, which purred a welcome to the clever interpreter of comedy roles.

"MR. REILLY IS DOING—WELL"

JERSEY CITY, N. J. (Special).—The Bergen Airline is drawing crowds to see Charlie Reilly and his capital stock company at every performance. "The Arm of the Law" was presented Aug. 30-Sept. 1, and it was a fine production. All the favorites were in the cast. "The Frame Up" was presented Sept. 2-4.

WALTER C. SMITH.

EDWIN H. CURTIS

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Brooklyn, N. Y.

OPERA STAGE IN PARK

Milwaukee Journal.

The park board will build a large open-air stage for concerts and grand opera at either Washington or Lake park next spring, according to announcement by President Henry Weber. Dressing rooms for the opera singers will be provided and it is planned to have permanent seats placed in front of the stage.

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"DADDY LONG-LEGS"

Management Henry Miller

BALTIMORE

Monumental Season Opens Prosperously Despite the Summer Weather

BALTIMORE, Md. (Special).—Despite the intense heat of the past week, the playhouses were liberally patronized, which fact argues well for the prospects of the incoming season. The exquisite charm and appeal of Herbert's music was never more potently exercised than in the case of "The Only Girl," which held the stage at Ford's. While the company seen in Baltimore did not begin to compare with the original, there were three members who scored pronounced individual successes, and Edna Munsey, Leona Stephens, and Franklin Farum have every reason to feel gratified at their exceptionally good work. The audiences were large, especially during the latter part of the week, but such entertainment justified S. R. O. Julian Rose, so well remembered in Baltimore for his work in "Potash and Perlmutter," easily carried off the first honors at the Maryland. Bertha Shalek, who has sung here with the Aborn forces on several occasions, received a very warm welcome.

"The Natural Law," which was seen at the Republic Theater last Spring, was given its first production in Baltimore at Ford's on Monday night. There's no denying the fact that the play holds the interest throughout, and that its story is one calculated to provoke discussion, but it hardly affords the proper theatrical diet for the young. The company is a very capable one, and it is a pleasure to again welcome Julie Herne back to Baltimore. She gives a very clean-cut and well-studied performance in the role of Ruth Stanley. Howard Hall plays the physician with considerable force. Teresa Maxwell Conover and Maggie Holloway are especially good. Conrad Nagel, Charles Coleman, and Robert Allen complete the cast. The piece is well staged, and was received with mixed feelings, but quite a little enthusiasm. Week Sept. 20, "A Pair of Sixes."

I. B. KRIS.

DETROIT

DETROIT, Mich. (Special).—The theatrical season of 1915-1916 has opened auspiciously in Detroit, and the various managers are very optimistic owing to loyal business conditions.

"The Prince of Pilsen," with Jess Dandy, opened the Detroit Opera House. Next week on the same stage, Janis will be seen in "Miss Information"—"a little comedy with a little music."

At the Garrick Theater "The Bird of Paradise" opened the regular season, following a prolonged and successful engagement of the Bonstelle Stock company. Next week, Louis Mann in "The Bubble."

Manager Moore arranged a well-balanced bill at the Temple Theater Sept. 5-12, which included Hyman and McIntyre, Hussey and Boyce, Grace Fischer, Everett's Monks, and Howard Hall. Dunbar's Bell Ringers, and Ward and Cullen.

Balalaika Orchestra headed the week's bill at the Orpheum, and Beatrice McKenzie and company at Miles Theater, week Sept. 5-12.

Burlesque was well represented in Detroit Sept. 5-11 by "The Sporting Widows" at the Gayety, and "The Whirl of Mirth" at the Cadillac.

Among the more notable films on view at local theaters Sept. 5-11 were: "The House of a Thousand Candles" at the Majestic; "Seven Orphans" at the Broadway-Strand; John Barrymore in "The Incurable Duke" at the Liberty, and "The Corsican" at the Lyceum Theater.

The Permanent Stock company, at the Avenue Theater, offered "The Charity Ball" Sept. 5-11.

ELIP A. MARGEL.

ELMIRA

ELMIRA, N. Y. (Special).—Nothing more satisfactory has ever been offered in stock in this city than the Monart Players' production of "The Boss," at the Monart Theater, Sept. 6-11; large business. Victor Brown scored an emphatic hit as Michael Rezan. Alice Clements also won new honors as Emily Griswold. Harry E. McKee contributed a remarkably strong bit of acting as Archbishop Sullivan. Harold Salter was Donald Griswold, and Arthur Griffin was James Griswold. Others seen to advantage were: Emma Carrington, Cliff Hyde, Gail Truitt, Joseph Latham, Charles Day, Verne E. Sheridan, Madeline Knap, George Hyatt, and Bert Gould. Special scenery made the stage unusually attractive, and an enlarged orchestra, under the capable direction of Carl Otto, contributed much.

"Teas of the Storm Country" Sept. 13-18.

The handsome new Lyceum Theater, under the management of Lee Norton, opened Sept. 2 with a splendid production of "Seven Keys to Baldpate"; large business. Neil O'Brien's Minstrels drew well Sept. 3, and pleased. "Peck's Bad Boy" Sept. 6; two large houses.

"A Fool There Was" Sept. 11.

Vaudeville and pictures drew capacity to the Lyceum and Colonial theaters Sept. 6-11.

J. MAXWELL BERRIS.

SEATTLE

SEATTLE, WASH. (Special).—At the New Pantheas the attraction was "Little U. S. A." and vaudeville Aug. 29-Sept. 4, which drew houses ranging from medium to large. Empress La Toy's Canine Models and vaudeville. Lois: "The Land of Tomorrow" and vaudeville.

At the Alhambra, Alaska, Class A, Clemmer, Colonial, Grand, Liberty, and Mission: Motion pictures.

A large new auditorium is being built at the corner of Fifth Avenue and University Street. It will be used also as an ice skating rink for a considerable part of the year.

The convict ship, Success, is in port, with an interesting history that dates back to the seventeenth century. A large number of people daily go on board and view objects of interest, for which an admission is charged.

BENJAMIN F. MASSEMY.

OSHKOSH

OSHKOSH, Wis. (Special).—Manager J. E. Williams of the Grand Opera, Oshkosh, opened the season with "The Birth of a Nation" Aug. 29, for eight days, matinee and night, turning away people at every performance at 25, 50, 75 cents, and \$1 prices, and gave an extra performance Saturday morning at 9.30 to a crowded house. Manager Williams engaged an old-time minstrel, Eli Rice, to announce with a megaphone in all the surrounding towns; also billed the country for a 100 mile around.

The Grand will play pictures hereafter on all open nights, Sept. 6, "Granstar"; Sept. 8, 9, "Juggernaut"; Sept. 10, 11, "Rosey"; followed with other pictures. The Grand has been equipped with all the latest improvements, including the best projection machines for the presentation of pictures.

PHILADELPHIA

"Brother Masons" Suffer Heat Prostration—"Princess Pat" Pleases Phil.

PHILADELPHIA (Special).—The first event of the season was at the Adelphi, where before a crowded house a new farce, "Brother Masons," made its local debut. The plot concerns the spree of a married man and his brother-in-law, and funny developments hinge upon the return of his wife the next day, and the expected arrival of a charming guest, mistaken for an adventurer. The husband is wanted as a material witness in a shooting case, which permits the playwright to introduce the usual stage detective. The chief action of the play seems to be the slamming of conveniently arranged doors, shooting blank cartridges, and the merry antics of a servant girl. While the show contains many laughs, and Frank McIntyre, the star, works very hard, it is to be withdrawn after a week's run for further rehearsal.

At the Lyric, a new comic opera with music by Victor Herbert, "Princess Pat," first seen in Atlantic City, is the attraction, and serves to introduce Miss Eleanor Painter as a new Herbert star. The show does not depart from the usual run of musical comedies, but contains some very good lines, a very capable company and two exceedingly tuneful musical numbers. Herbert conducted personally opening night, and the house was very crowded.

J. SOUS-COEN, JR.

SPRINGFIELD

SPRINGFIELD, Ill. (Special).—Joseph Santley and his company in "An Over Town" Sept. 11, will open the legitimate opera season at Chatterton's. Manager Shapiro has promised to put Springfield back on the map of the theatrical world, as in the days when Chester Rice and George Chatterton had the management of the house.

Majestic vaudeville house presented a class bill, including Keno and Green, Les Diodatti, Ed. Vinton and Buster Smith, Cook and Brandon, and Madame Sumiko and company. Business up to standard.

Empire Stock Burlesque company are winning many patrons. Burlesque out of the usual run of stock plays are being produced. Billie Archer and Tom O'Neill are new members who have been added to the roster.

Business very good at Princess and Grand, both showing nice line of Paramount films.

Barnum and Bailey's Circus and vaudeville, "Lalla Rookh," showed here Sept. 6 to tremendous crowds, both afternoon and evening, this being the only circus here this season and the fine business was to be expected.

John McCormack will appear here Oct. 19 in concert at the Illinois State Arsenal, which will seat 9,000 people. Mr. McCormack was to appear last May, but due to throat trouble was unable to come. The first day of the seat sale that time over 3,000 tickets were sold, so he is assured a packed house.

DENVER

DENVER, Colo. (Special).—The return of cool nights is again turning the minds of the public to the theater for amusement, and the Orpheum has played to capacity since the first night. Nazimova was the headliner of an excellent bill week of Sept. 6.

The Denham Players enjoyed a delightful outing at Ken-Carl, the Summer home of John C. Shaffer. Mr. Shaffer is treasurer of the Drama League of America, and is deeply concerned in the drama. After a month's rest traveling in the East, Carl Anthony resumed his work at the Denham in "Prince Otto." The offering for the current week is "The Big Idea."

"When Knighthood Was in Flower" to follow.

The Tabor Grand opens the dramatic season on Sept. 12 with "Sinners," with Beatrice Noyes as Polly. Following "Sinners" Theodore Loch and Cecil Fay will appear in stock for a period of three weeks.

Elitch's closed a fairly successful season with Edith Tallaferrero and Earl Browne in "Rebecca of Sunnybrook Farm." We have seldom seen a more pleasing season than the Elitch company gave this year, for the plays were carefully chosen and well produced.

The Denver Press Club presented its annual show at the Auditorium Sept. 11. It was full of snappy entertainment and met with huge success.

FREDERICK D. ANDERSON.

SPOKANE

SPOKANE, WASH. (Special).—The Edward J. Fisher Agency of Seattle will book the majority of the acts for the Hippodrome Theater, opening Sept. 5. Two other circuits now bringing performers to the Coast, neither of which is now represented in Spokane, will contribute turns. The Hippodrome, former Low's and the Orpheum, is being redecorated, and will open its doors Sunday. Brown and Levy are the lessees, and Herman J. Brown will be the manager. Mr. Brown has been interested in the management of several theaters on the Coast, as well as having had his own attractions on the road. Eugene Levy, his partner, is now in Portland, closing a lease on a large theater to be operated in connection with the Seattle and Spokane houses.

The noted dramatic soprano, Emmy Destinn, of the Metropolitan grand opera forces, will give a concert in Spokane, Oct. 28. She will appear in the Auditorium Theater, under the auspices of a committee of Spokane women, who are interested in making the coming musical season a successful one. Madame Destinn has never before appeared in this city, this being her first trip to the Pacific Northwest.

W. S. McCREA.

FALL RIVER

FALL RIVER, MASS. Academy of Music: "The Law of the Land" Sept. 6-8 was given an excellent interpretation by a very strong company headed by Miss Adelaide French in the character of Mrs. Harding. Miss French, who has a charming personality, made a strong impression by the sincerity of her acting, and was given many curtain calls. Coates Gwynne as Geoffrey Morton played the part with distinction, while the Bonnie of Edwin Quinn was exceptionally well done. Frank Stirling, A. T. Hendon, and Durnood Primrose were very good. The play was admirably acted, and the settings fine. Attendance fair; deserved better.

The City Sports, Sept. 9-11, with Harry Koler, Arthur Mayer and a well-balanced company. A good performance; excellent attendance. Pat White company Sept. 13-15.

Lester Loneragan, Amy Ricard and company will play a special engagement at Vien's Theater, New Bedford, Sept. 20-Oct. 2. Lida Kane, late of the Watson company, has joined the No. 1 company of "Bringing up Father."

Sheddy's Freebody Park Theater, Newport, R. I., will close for the season, Sept. 11.

W. F. GER.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. No more publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ANGLIN, Margaret: Berkeley, Aug. 12—Indef.
BIRD of Paradise (Oliver Morosco): Cleveland 13-18, Pittsburgh 20-25, Cincinnati 26-Oct. 2, BIRMINGHAM, The (David Belasco): N.Y.C. Aug. 10—Indef.
BROTHER, Masons (H. H. Frame): Phila. 6-25.
CALLING of Dan Matthews (Gaskill and MacVitt): Butte, Mont. 15, Anacosta 16, Sand Point, Ida. 17, Spokane, Wash. 18, 19, Colfax 20, Lewiston, Ida. 22, Pomeroy, Wash. 23, Walla Walla 24, North 25, Seattle 26-29, Tacoma 30.
CAMPBELL, Mrs. Patrick: Kansas City 13-18.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—Indef.
DADDY Long Legs (Henry Miller): Buffalo 13-18.
DAMAGED Goods: Phila. 13-18.
EXPERIENCE (Wm. Elliott): Boston Aug. 25—Indef.
FRECKLES (Western): Broadway Amusement Co.: Topeka, Wis. 16, Waukesha 18, Burlington 20, Lake Geneva 21, Elkhorn 22, Harvard, Ill. 23, Ft. Atkinson, Wis. 24, Cambridge 25, Stoughton 27, Mt. Horat 28, Dodgeville 29, Fenimore 30.
FRECKLES (Southern): Broadway Amusement Co.: Virginia, Ill. 13, Winchester 16, New Canton 17, Elsberr, Mo. 18, Ft. Madison, Ia. 20, Louisiana, Mo. 21, Macon 23, Carrollton 24, Brunswick 25.
FRECKLES (Co. B): Broadway Amusement Co.: Watseka, Ill. 16, Clinton, Ind. 18, Fairbairn 21, Cynthia 24, Owensboro, Ky. 30.
FULL House (Co. A. H. H. Frame): N.Y.C. 12-Oct. 19.
FULL House (Co. B. H. H. Frame): Toronto 13-18, Cleveland 20-25, Indianapolis 27-Oct. 2.
FULL House (Co. C. H. H. Frame): Kingston, N. Y. 15, Poughkeepsie 16, Great Barrington, Mass. 17, Stamford, Conn. 18, Bridgeport 20, 21, New Brunswick 22, 23, Freehold 23, Plainfield 24, Trenton, Pa. 25, Easton 27, South Bethlehem 28, Trenton, N. J. 29-Oct. 2.
GIRLIE, Grace: N.Y.C. 21—Indef.
HANDS Up (Messrs. Shubert): Buffalo 13-18.
HE Comes Up Smiling (A. H. Woods): Chgo. 5—Indef.
HIT the Trail Holiday (Cohan and Harris): N.Y.C. 13—Indef.
HODGE, William (Lee Shubert): N.Y.C. Aug. 30—Indef.
HOUSE of Glass (Cohan and Harris): N.Y.C. 1—Indef.
HUSBAND and Wife (Wm. A. Brady): N.Y.C. 15—Indef.
ILLINGTON, Margaret (Selwyn and Co.): Chgo. Aug. 8—Indef.
IRVING Place Theater: N.Y.C. 1—Indef.
IT Pays to Advertise (Cohan and Harris): Chgo. 2—Indef.
IT Pays to Advertise (Cohan and Harris): Plattsburg, N. Y. 15.
KICK In (A. H. Woods): Chgo. Aug. 16—Indef.
LAW of the Land (Wm. A. Brady): Pittsburgh 13-18.
LITTLE Girl in a Big City (Schutter and Montgomery): Herkimer, N. Y. 15, Syracuse 16-18, Buffalo 20-25, Detroit 26-Oct. 2.
MAUDE, Cyril: N.Y.C. 13—Indef.
MULDOON (Klaw and Erlanger): N.Y.C. 20—Indef.
NATURAL Law (John Cort): Balto. 13-18.
NEW Henrietta (Joseph H. Brooks): Frisco 6-Oct. 2.
ON Trial (Cohan and Harris): Milwaukee 12-18.
OMAR, the Tentmaker (Tully and Buckland): El Paso, Tex. 15, 16, San Antonio 18-20, Austin 21, Houston 22, 23, Galveston 24, Beaumont 25, New Orleans 26-Oct. 2.
OUR Children (Oliver Morosco): N.Y.C. 10—Indef.
PAIR of Silk Stockings (Winthrop Ames): N.Y.C. 14-Oct. 2.
PAIR of Sixes (Co. A. H. H. Frame): Geneva, N. Y. 15, Elmira 16, Binghamton 17, Scranton, Pa. 18, Balto. 20-25, Hartford, Conn. 27-30.
PAIR of Sixes (Co. B. H. H. Frame): Fargo, N. D. 15, Jamestown 16, Bismarck 17, Dickinson 18, Glendive, Mont. 19, Miles City 20, Billings 21, Bozeman 22, Great Falls 23, 24, Anaconda 25, Butte 26, Missoula 27, Wallace, Ida. 28, Spokane, Wash. 29, 30.
PAIR of Sixes (Co. C. H. H. Frame): Durham, N. C. 15, Greensboro 16, Columbia, S. C. 17, Charleston 18, Jacksonville, Fla. 20, Brunswick, Ga. 21, Savannah 22, Augusta 23, Athens 24, Macon 25, Atlanta 27-30.
PAIR of Sixes (Co. D. H. H. Frame): Gettysburg, Pa. 15, Cumberland, Md. 16, Martinsburg, W. Va. 18, Winchester 20, Chambersburg, Pa. 21, Allentown 22, Lewistown 23, Tyrone 24, Johnstown 25, Indiana 27, Uniontown 28, La-Trobe 29, Blairsville 30.
Pett o' My Heart (Co. 1): Oliver Morosco: Bklyn 13-18, Washington 20-25, Balto. 27-Oct. 2.
Pett o' My Heart (Co. 2): Oliver Morosco: Rockland, Me. 15, Rochester 16, Dover, N. H. 17, Portsmouth 19, Lowell, Mass. 20, Fall River 21, 22, Newport, R. I. 23, Manchester, N. H. 24, 25, Leominster, Mass. 27, Gardner 28, Brattleboro, Vt. 29, Bennington 30.
POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Chgo. Aug. 30—Indef.
POTASH and Perlmutter (A. H. Woods): Schenectady, N. Y. 14, 15, Norwich 16, Oneonta 17, Binghamton 18, Amsterdam 20, Utica 21, Watertown 22, Oswego 23, Auburn 24, Ithaca 25.
POTASH and Perlmutter (A. H. Woods): San Luis Obispo, Cal. 15, Monterey 16, Watsonville 17, San Jose 18, Eureka 20, Petaluma 21, Santa Rosa 22, Vallejo 23, Sacramento 24, 25, Oroville 26, Chico 27, Marysville 28, Stockton 29.
POTASH and Perlmutter (Southern): A. H. Woods: Knoxville, Tenn. 15, Asheville, N. C. 16, Spartanburg, S. C. 17, Charlotte, N. C. 18, Salisbury 20, Winston-Salem 21, Greensboro 22, Danville, Va. 23, Greenville, N. C. 24, Norfolk, Va. 25, Elizabeth City, N. C. 27, Washington 28, New Bern 29.
ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—Indef.
ROSARY, The (Rowland and Clifford): Bradford, Ont. 15, St. Thomas 16, London 17, 18, Detroit 19-25, Toledo, O. 26, Pittsburgh 27-Oct. 2.
ROYAL Slave (Geo. H. Bubb): Hillsboro, Ia. 15, Stockport 16, Keosauqua 17, Ottumwa 18, Elkhon 20, Edgely 21, Avery 22, Knoxville 23, Lynnville 24, Rose Hill 25, Boston 27, New Sharon 28, Keewick 29.
SAVING THE (Rowland and Clifford): Chgo. 19-25, Keweenaw 26, Indianapolis, Ind. 27-Oct. 2.
SEVEN Keys to Baldpate: Jersey City, N. J. 13-18.
SEVEN Keys to Baldpate (Cohan and Harris): Louisville 13-18.
SHE'S In Azim (Ned Wayburn): Boston 13-Oct. 2.
SHEPHERD of the Hills (Gaskill and MacVitt): Ossian, Ind. 15, Cresco 16, Le Roy, Minn. 17, Rushford 18, Spring Valley 20, Rochester 21, Winnebago 22, Sleepy Eye 23, Windom 24, Farmington 25, Ringsted 27, Armstrong 28, Emmetsburg 29, Sanborn 30.
SHEPHERD of the Hills (Gaskill and MacVitt): Ithaca, Mich. 15, Merrill 16, Mt. Pleasant 17, Bay City 18, Saginaw 19, Pontiac 20, Port Huron 21, Ann Arbor 22, Jackson 23, Monroe 24, Morenci 25, Wauson, O. 27, Gibsonburg 28, Sandusky 29, Ashtabula 30.
SINNERS (Coast Co.): Wm. A. Brady: Denver 12-18, Salt Lake City 20-23, Winnemucca, Nev. 24, Reno 25, Frisco 26-Oct. 2.
SOLDIER of Japan (Oscar Graham): Bowie, Tex. 15, Nocona 16, Electra 17, Oklahoma 18, Vernon 20, Memphis 21, Childress 22, Guadalupe 23, Crowell 24, Rotan 25, Hamlet 26, Harris Est. 1: N.Y.C. Aug. 16—Indef.
SONG of Songs (A. H. Woods): Boston 6—Indef.
SPHERN, E. H. (Messrs. Shubert): Washington 27-Oct. 2.
STOLEN Orders (Wm. A. Brady and Comstock and Gest): N.Y.C. 13—Indef.
SUNNY South (J. C. Rockwell): Bar Harbor, Me. 15, Danforth 16, Lincoln 17, McAdam 18, Mt. Fairfield 21, Mars Hill 22, Carleton, Me. 23, Washburn 24, Fort Kent 25, Ashland 27, Island Falls 28, Millinocket 29.
TEMPEST, Marie (Chas. Frohman Corporation): N.Y.C. 6—Indef.
TRAIL of the Lonesome Pine (Gaskill and MacVitt): Antio, Wis. 15, Merrill 16, Wausau 17, Eau Claire 18, Menominee 20, River Falls 21, Stillwater, Minn. 22, Northfield 23, New Ulm 24, Albert Lea 29, Owatonna 27, Austin 29, Osage, Ia. 30.
TRILBY (Joseph Brooks): Hamilton, Ont. Can. 14, 15, Twin Falls (Selwyn and Co.): N.Y.C. 13-18.
TWIN REDS (Selwyn and Co.): Boston Aug. 30—Indef.
UNCLE Tom's Cabin (Wm. A. Kibbie): Huntington, Pa. 15, Tyrone 16, Johnstown 17, Cumberland, Md. 18, 19.
UNDER Cover (Selwyn and Co.): Bklyn 13-18.
UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 15—Indef.
WHILE the City Sleeps (Rowland and Clifford): Chgo. 12-Oct. 2.
WHITE Feather (Wm. A. Brady): Boston 6—Indef.

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Frances Pritchard has returned to the cast of "The Passing Show of 1915," after an absence of one week on account of illness.
Louise Muldener opened as the German spy, Fraulein Schroeder, in "The White Feather," in Boston on Labor Day.
(Continued on page 17.)

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CHICAGO

"The Lady of the Lake" is in High Holiday
Humor, "On with the Dance, Let Joy be
Unconfined"

"McFarland Wins the Fight" was the announcement of most interest to Chicagoans Sunday. The fact that St. Paul papers substitute Gibbons for McFarland does not dampen local pride, and predictions are freely made that if "Packer" and "Mike" could be persuaded to respond to an encore hereabouts their receipts would rival the gross of all Chicago's playhouses. This does not mean that the latter are suffering except from the heat; but Chicago is bubbling over with local pride, and when her fighting blood is up, she backs favorites, regardless of reason or results. Which may account for the fact that Bernard Granville "Comes Up Smiling" in that former New York "river" (now reinforced with some of Bernie's best songs and dances) and is walking away with it at Powers's ("more power to him"). This means a smart pace, because "Watch Your Step" opened simultaneously at the Illinois, where the theatrical society folks to the Danes and Castles and learn the latest ways of doing the hair—and the feet. According to present plans, the Illinois will house only three more shows this season—the Follies "To-Night's the Night," and "Chin-Chin." Walker Whiteside's many admirers are rallying to the support of "The Ragged Messenger," but the impression is prevalent that the play was plucked before it was quite ripe. Brought to market prematurely, it requires all Mr. Whiteside's ripe art to make it mellow. Stepping "from the sublime to the ridiculous," it may be noted that Barney Gerard's "Follies of the Day" (eighth edition) opened the Columbia to the biggest business in the history of the house. Vaudeville is also prospering at the various theatres devoted to variety, while the glad girl (Pollyanna), "The Only Girl," and "It Pays to Advertise" are going strong. Chicago is in a holiday humor, and the only thing we take seriously is "The Lie." After two months' run Margaret Livingston has to give extra matinees to accommodate the crowds. "It's a mad world," but a merry one.

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BOSTON

Toy Theater Postpones Opening Date—Julia
Arthur as a Lecturer

BOSTON, Sept. 14 (Special).—Lester Lom-
gan's appearances at the Toy at the head of a
reorganized Toy Theater Company have been
again deferred. The Hollis Street began its
season last night with Ned Wayburn's produc-
tion of "She's in Again," and the Craig Play-
ers at the Castle Square put on for the week
"He Fell in Love With His Wife," with Wil-
liam Carleton and Betty Barnicot in the leads.
The other current bills: Colonial, "The Girl
from Utah"; Tremont, "The Song of Songs";
Wilbur, "Nobody Home"; Shubert, "Experi-
ence"; Plymouth, "The White Feather";
Park Square, "Twin Beds"; Majestic, "The
Birth of a Nation."

Katherine Ward, familiar as a vaudeville and
stock actress, appears on both sides of the foot-
lights at the Boston this week, for she is the
star in one of the pictures, and is also on the
theater's staff as head usher.

Julia Arthur will speak on "Shakespeare's
Heroines" during the coming season's course
of lectures at the Public Library.

FORREST ISARD.

POMEROY

POMEROY, O. (Special) (John Kaspar, mgr.).
—Pomeroxy Opera House opened the season Aug.
26 with John W. Vogel's Minstrels to good busi-
ness. (Carroll Comedy company Sept. 6-11.)
Mr. John Kaspar, owner of the Electric The-
ater here, has leased the Pomeroxy Opera House
for a year. The MIRROR recently ran a pic-
ture of Mr. Kaspar and his new Aldrome.

OTTAWA

OTTAWA, ONT. (Special).—"A Pair of Sixes"
opened the season at the Russell, Aug. 28,
matinee and night, to large and pleased audi-
ences.

Domination: A very good bill is filling the house
at each performance, Aug. 30-Sept. 4. Will J.
Ward and his Five Piano Girls, scored great
hit; others were Six Tumbling Demons, Oliver
Belico, "Cranberries," Edwin George, Piller
and Douglas, Three Vagrants, and pictures.

The Francis's Stock Musical company pre-
sented "The Doctor's Trouble," Aug. 30-Sept.
1, and very good pictures to capacity business.
The Family: "A Modern Memphis" was the
film feature. Corcia's orchestra is also a great
feature at this house to the usual capacity
business.

STEIN'S MAKE-UP

ABSOLUTELY GUARANTEED

SAN FRANCISCO

SAN FRANCISCO, CAL. (Special).—"The Pageant of Monterey" was produced Aug. 27-28 at the Exposition in the Court of the Universe. The University of California Glee Club was heard in a programme of El Dorado airs. The production was under the direction of Perry Newberry, of Monterey.

Sol. Bloom, one of San Francisco's sons, returned after an absence of fifteen years. As a boy he was treasurer and manager of the old Alcazar, at which theater Hori's plays were given, and Ned Harrigan, Billy Emerson, Charley Reed and Joe Murphy used to hold forth.

Melba and Emmy Destinn are shortly to be with us to visit the Exposition and to give concerts.

"Taming of the Shrew" is set for Sept. 4 in Redwood Canyon, and will be given by Garnet Holmes and his players.

Damrosch will wield the baton over eighty musicians Sept. 5 at the Exposition. It will be his only appearance in S. F. this season.

Alfred Hertz, the great director, will lead the orchestra that Prof. Hadley left. The directors had quite a time reconciling some of the stockholders so that Hertz should rule undisturbed.

Faderewski played his final concert, Aug. 29, at Festival Hall. Max Bendix lead the orchestra.

Members of the Philodemic Society fail to approve the play. "The First Stone," written by Horace Amshett, assistant pastor of San Mateo. They object to a part of the plot which shows two young men who have a flat in S. F. and have adventures with girls.

"Potash and Perlmutter" opened again at the Columbia, Aug. 30, and in the cast are Jules Jordan, Lew Welch, Fred Fleck, Jr., Ed. Shoben, Irving Southward, William Leiden, Jules Unger, Lottie Kendal, Marie Howe, who was here with Carr and Barnard a few weeks ago, Pearl Ford and Bertha Martin.

The Alcazar continuing its good business with Lytell and Vaughan produced "The Girl in the Taxi" Aug. 30, to a full house.

"The Clansman" is in its last week at the Cort, after which "The New Henrietta" will be produced with a star cast including William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Amelia Bligham and Mabel Taliaferro.

The Orpheum has a star bill including Mrs. Leslie Carter in "Zaza." Other good numbers that please are Harry and Eva Puck, Willie Solar, Eva Shirley, J. C. Nugent, Han Ping Chien, Tom Egan and Rex Circus.

Six Abdullahs at the Empress make up a part of a star bill, while Pantares has a scenic production of the sinking of the Lusitania as its headliner.

"The White Sister" is the bill at the Post players and "Officer 666." Kubelik is the star card at the Hip and the "Escape" is at the Wigwam.

A. T. BARNETT.

WASHINGTON

WASHINGTON, D. C. (Special).—The inauguration of the new dramatic season at the Belasco Theater has been postponed a week because of the cancellation of the international wrestling tournament. This will move the opening up to Sept. 13, when the first attraction of the new season will be the Henry Blossom-Victor Herbert comic opera, "The Only Girl." Among those in the cast will be Edna Munsey, Helen Tyler, Edna Broderick, Leona Stevens, Genevieve Houghton, Franklin Farnum, Thomas Burton, Frank Combs, and Alfred Fisher. Further attractions are "Peg o' My Heart" for a farewell engagement, Sept. 20, and E. H. Sothern and Mary Manning in a new play of English origin, "The Two Virtues," Sept. 27. Following these will come the San Carlo Opera company, which made such a favorable impression at the Belasco last Spring in a varied repertoire.

The Columbia Theater is experiencing a most successful summer season of motion picture plays. The attendance is always large. Last week's semi-weekly pictorial representation was divided between Sam Bernard in "Poor Schmaltz" and George Fawcett in "The Majesty of the Law." The current week's picture offering is Hazel Dawn in "The Heart of Jennifer" and John Barrymore in "The Incurable Duke."

Keith's Labor Day holiday week's programme presents David Bispham, the famous baritone, accompanied by Woodrow Rogers in ballad and operatic numbers. "The Heart of Jennifer" and "An Everyday Occurrence"; the Honey Boys, seven blackface comedians; Herbert Wil-

liams and Hilda Wolfus in "Almost a Planist"; Bancroft and Broski, William J. Kelly, in comic and dramatic stories; Sammy Weston and Sidney Clare, in musical frivolity, and Roberts and Bea Verera, in a foreign novelty. The current attraction at the Gaiety is Peter S. Clark's "Rosey Posy Girls" in a strongly liked two-act musical extravaganza. Prominent in the cast are: Mamie Mitchell, Harry Bentley, Clara Evans, Harry S. La Van, Walter Pearson, Jane Pearson, Edie Pearson, Marie and Earl Gates, and Tommy Kuller.

JOHN T. WARDE.

PITTSBURGH

PITTSBURGH, PA. (Special).—Although Mayor Armstrong prohibited the showing at the Nixon of "The Birth of a Nation," the promoters went to court and obtained a temporary injunction, which will be argued in court on Friday, Sept. 8. Just as advertised, therefore, the film opens a five-weeks' engagement on Wednesday, Sept. 1, to a large audience. Without a doubt this is the most wonderful screen production ever seen here and box office receipts will prove the fact.

Low Kelly and the Behman Show drew good houses at the Gaiety, week of Aug. 30, and "The Tourists" followed. "The Cotton King" on the screen at the Grand also played to good houses, Aug. 30-Sept. 4.

Wilton Lackaye and company headed a good bill of vaudeville at the new Palace, opening the season in this city. The Davis is now the home of Keith vaudeville which was formerly housed at the Grand.

The Pittsburgh Exposition opened its season on Wednesday, Sept. 1, the big attraction being Wassell Laps and his orchestra, with Gertrude Hutcheson, soloist. The Russian Symphony Orchestra, Sousa and Crentore are booked to appear here later on in the season.

The Mills will open shortly as a photoplay house, the first picture being "The Melting Pot," with Walker Whiteside. The Lyceum opens the season on Labor Day with "Little Lost Sister" as the offering. The Schenley continues to draw good houses with a varied bill of screen productions. The Sheridan Square opens the small time vaudeville labor Day with Master Gabriel and company as the headliner.

A good advance sale at the Alvin is reported for Louis Mann in "The Bubble," which opens the season on Labor Day.

D. JAY FACKINER.

WORCESTER

WORCESTER, MASS. (Special).—"Peg o' My Heart" at Worcester Theater, Sept. 6-8. The houses were small. The play, which probably due to the New England Fair, which attracted every body. The company was a good one, headed by winsome little Dorothy Mackaye. "The Tin Top Girls," with Princess Luba Meroff and Frank Harcourt, played Sept. 2-4. The comedy was sold.

Poli's opened Sept. 6-11 with excellent vaudeville, including the Musical Vynos, Dotson and Gordon, Georgia Earl and company in "Getting Acquainted," Marguerite Farrell, George Felix and Barry Sisters, Barnes and Barron, Morati Opera company and "The Minstrel Review." The bill for the last half of the week was also good. We hope this will be kept up.

Plaza, Sept. 6-8: Vaudeville to big houses. Mile. De Puns aerial artist, Mann and Burke, Bill Payne, and Peterson Dick and Morrison. Feature pictures and the first chapter of "Neil of the Navy."

WINNIPEG

WINNIPEG, MAN. (Special).—The Walker Theater opened Sept. 6, with Oscar Fleiman in "A Pair of Sixes." Week of Sept. 13 the photoplay, "The Spoilers."

The Permanent Players at the Dominion presented "The Story of the Rosary," a very fine play. Big houses at each performance testified to the popularity of the players, as well as the piece in Canada. For Sept. 6 the offering will be "Peg o' My Heart."

The Orpheum has a fine bill for opening week. Long Tack Sam and his company of Wonder Workers being the headliner of the bill.

"The Broadway Revue" headline on the Pantages bill. Riley Wilson is the principal on the bill at the Strand.

GEORGE E. McEATHERS.

DATES AHEAD

(Continued from page 15.)

(Coutts and Tennis): Syracuse, N. Y., 13-18.

W. SUN, Al. H. (Sidney R. Ellis): Lima, O., 15, Huntington, Ind., 16, Springfield, Ill., 17, 18, Urbana, 21, Canton 23, Keokuk, Ia., 25, St. Louis 26-Oct. 2.

ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): N.Y.C. June 21-Sept. 18.

MINSTRELS

DE RUE Brothers' Ideal Minstrels: Delhi, N. Y., 15, 16, Sidney 17, Owego 18.

DUMONT'S: Phila., Aug. 28—Indef.

FIELD, Al. G.: Columbia, Tenn., 15, Charlotte, N. C.

16, Winston 17, Greensboro 18, Lynchburg, Va., 20, Richmond 21, 22, Petersburg 23.

O'RRIEN, Neil (O. F. Hodges): Cumberland, Md., 15, Parkersburg, W. Va., 16, Charleston 17, Huntington 18.

RICHARD and Pringle (Holland and Filkins): Rawlins, Wyo., 15, Hanna 16, Ellis, Kan., 18, Ellsworth 20, Russell 21, Solomon 22, Jet City 23, Manhattan 24, Topeka 25, Lawrence 27, Ottawa 28, Iola 29, Chanute 30.

CIRCUS

BARNUM and Bailey: Mt. Vernon, O., 15, Canton 16, New Castle, Pa., 17, Sharon 18.

HAGENBECK, Wallace: Portland, Ind., 15, Richmond 16.

Plans, O., 17, Wapakoneta 18.

HONEST Bill: Surprise, Okla., 15, Balke 17, Oshkosh, Tex., 18.

RANCH Wild West: Decatur, Ia., 15.

RINGLING Brothers: Sedalia, Mo., 15, Moberly 16, Kirksville 17, Trenton 18.

MISCELLANEOUS

LUCY, Thomas Elmore: Chgo., 13-17, St. Louis 18-25, Lebanon 27.

SUSA'S Band: Pittsburgh 13-18.

THURSTON, the Magician (Jack Jones): Altoona, Pa., 13-15, Johnstown 16-18, Pittsburgh, 20-25, Buffalo 27-Oct. 2.

Hallifax, Dan, Geo. Harcourt, Holdsworth, Wright Huntington, Edw. F. Herd, Kevin, J. S., Kahn, Otto.

Lang, Howard Chas. Ludwie, S. T. Leaming, Jack Lewis, Mohony, Gerald, Louis Miller, Frank Mendel, Albert Mas-

Hitter, Karl, Frank Richardson, Swan, Wm., Roy Stout, Vincent Sternord, J. D. Skeritich, Taylor, Bruce.

Willey, Leonard, W. J. Welmer, Jno. Wandling.

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ard Goodall, Mrs. Flo Green.

Hall, Mary, Hazel Haslan.

M. E. Hartford.

Inslee, Mable.

Knowles, Pricilla.

Millington, Gertrude, Olive

Moore, Bessie Millar, Lillie Mor-

Sallinger, Tillie, Hazel Sex-

ton, Ada, Sterling, Ivy Scott,

Ruth St. Denis.

Tennant, Barbara, Catherine

Towers.

Wayne, Winnie, Bertha

Whitney, Mrs. Chas. Willard.

MEN

Brandt, Edwin.

Chevalier, Albert, Chas. Comp-

ton.

Davenport, Edgar, Robt. Down-

ing, Geo. Dorsey, Frank Dick-

son.

Fassett, Malcolm, Dan Fager-

son.



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



"Sumurun" Undergoes Changes—Fannie Brice's New Songs—Burt and Stanford Return



MISS NORA BAYES.

Bangs, N. Y.

Offering New Songs at the Palace This Week.

GERTRUDE HOFFMANN has, we fear, Flo Ziegfeld-ized the "Sumurun" of Max Reinhardt. A fountain pool has made its appearance in the middle of the harem scene. The fair dwellers discard their—er—costumes and, in nice white Kellermans, lol about the palace. Four of the hardier ladies invade the pool. Its capacity, by the way, is just about $4\frac{1}{2}$ ladies.

"Sumurun's" Bathing Scene

The whole union suit interpolation hurts the drama of "Sumurun." It is out of key with the colorful imagery of Reinhardt. The wordless drama is an appeal to the imagination, but there's nothing mental about a chorus girl in a one-piece bathing suit. Moreover, the fountain played tricks—the water landing where it shouldn't—and the mighty Sheik very nearly had to give out rain-checks in his efforts to impale the youthful carpet merchant upon his sword.

Marie Zaro has succeeded Cecil Jacque Archer as Sumurun. She seems exceedingly youthful and lacks such distinction as Miss Archer gave the role. In fact, we felt a deterioration almost all through the cast, except in Richard Ordynski's portrayal of the hunchback clown.

We do not credit Mr. Ordynski with the "Sumurun" interpolations. Very possibly the changes were made against his will.

Audiences and Appreciation

In the *Times* the other day, Albert Sterner, referring to "Sumurun," held the "ignorance of aesthetics" to be responsible for the stage's present lack of art. This "ignorance" he blames not to the player or manager, but to the people.

"The other night," Mr. Sterner writes, "I saw a very artistic revival of an Oriental tragedy in pantomime. Behind me sat two well-dressed Americans. The man expressed his disappointment to the woman beside him. He thought the whole thing was 'rotten.' The woman acquiesced less vigorously, but evidently did not care for or understand the pageant. Shortly afterward I left the theater because of the appearance of two comedians with their very vulgar, inane patter. My neighbors were now pleased, laughing as I passed up the aisle. The proposition here, as in all the arts to-day, resolves itself into one of commerce. Possibly the manager or owner who put on the Oriental pageant prefers it to the vulgar 'turn,' but the people do not."

We are still firm in our faith in audiences. The fact that "Sumurun" ran three weeks to capacity attendance at the Palace proves our contention. This could not have been true had the majority of vaude-

ville patrons been unable to appreciate the imagery and art of Reinhardt.

We're glad to repeat the statement of Arthur Hopkins: "Anything of merit, with an opportunity, will win out."

Fannie Brice's New Material

Fannie Brice has really departed from her old eccentric "ingenuish" specialty and invaded new comedy fields.

Miss Brice first appears, in a white cloak with black fur trimmings, to sing a little inconsequential opening song. Then she discards the cloak and comes back, black hat in hand, to sing a little comic ditty which might be called, "If We Believe the Things They Say." Anyway, it depicts how she purchased the hat upon the recommendations of one Algy, the chief designer of the millinery shop, who affirmed that he'd "never seen anything more chic-er." After that Miss Brice gives a little bit depicting a Jewish mother proudly discussing her child, who is suspected of being a vocal prodigy. Next the comedienne returns in a pink ballet costume to portray the eccentric tribulations of a ballerine named Becky, who slipped in a *pas de seul*, and—well, let's pass to the next number.

Miss Brice as a Boy

The finale is a chappie impersonation, with Miss Brice in evening clothes and silk hat. Here she is a sort of Yiddish Kathleen Clifford. She's not at all unsuccessful as a boy.

We want to congratulate Miss Brice upon obtaining material along fresh lines. Moreover, she is working with more humorous delicacy and less low-comedy buffoonery. Her work shows that she can think for herself.

Eddie Leonard in Blackface Again

Eddie Leonard, D.C.C. (Doctor of Curtain Calls), returned to blackface at the Palace. He has the assistance of two banjoists and a pianist, all three in burnt cork. The programme called the skit, "The Land of Sunset," giving the scene as the Lee home in Virginia and the action as "Robert E. Lee's dream." Apparently something happened to the original dream, because the whole thing is now just a series of songs and dances by Leonard, with incidental contributions by the three assistants.

Leonard wears picturesque costumes—such as a suit of silver silk, with a peppermint striped waistcoat—dear to the minstrel heart. He laments lyrically that "I lost my apple dumpling," said dumpling being one Mandy. Of course, he does "Roly-Boly Eyes" and his usual effective silver clog and shuffling dances.

Personally, Leonard's "wah-wah" nasal vocalism grates upon our auditory nerves. But it doesn't seem half so unpleasant when he is in blackface. Anyway, the turn gets over strongly, and is far and away better than Leonard's old act with Mabel Russell.

Orville Harrold returned to the Palace. His wife, Lydia Locke, appeared for the first time on the vaudeville stage with Mr. Harrold.

Harrold's programme, of course, included "I'm Falling in Love With Some One." His voice shows the result of forcing, of attempting vocal tricks. Miss Locke's top notes, it may be noted, are of uncertain timbre, and her whole voice seems lacking in flexibility and feeling.

"The Order of the Bath"

Laura Burt and Henry Stanford returned to the varieties at the Colonial in their old sketch, "The Order of the Bath."

The skit—rather light and a bit old-fashioned in structure—revolves about a young woman in negligee and a young man in pajamas and bath robe, accidentally locked in a bathroom at midnight. This is an idea that doubtless would give joy to the editor of *Snappy Stories* and kindred paprika monthlies. The two, by the way, are guests at an English country house, and have loved each other from a distance. He is an English captain, monocled and of the usual dense stage type. After he has, by accident, invaded the young woman's bathroom and is caught by a snap-lock, he pauses to think of a way out.

"Are you thinking?" she inquires anxiously.

"Ra—ther!" he replies.

"Well?"

"I say, if there was a chimney!"

"But there isn't."

"But if there *was*!"

George McKay and Ottie Ardine's turn is essentially unchanged. They have a new number, the tragic ballad of a person who has been struck by a Ford car.

Bonnie Glass Dances

Bonnie Glass is dancing with M. Rudolph, a lengthy person utterly devoid of personality. An orchestra of ten hovers in the distance.

First Miss Glass and Mr. Rudolph do a military gallop, distinctly like the dance daintily done by Quentin Todd and Helen Clark in "Nobody Home." After that Miss Glass glides through a flirtation waltz, a cake walk, and a semi-Spanish dance of many whirls.

Miss Glass dances very well, indeed. But somehow we've just nat'ully done lost our taste for the modern dances.



Francis Bruciere, San Francisco.

ROSHANARA.

A Glimpse of Her Cobra Dance.

ROSHANARA AND THE DANCES OF THE EAST

The Young English Dancer Gives Her Impressions of India and Burma

[Roshanara is making her first appearances since her return from India, at the Palace Theater this week.]

KIPLING'S India is in Roshanara's dances. Do you recall how Kipling painted the passing of a regiment down the Grand Trunk Road: "Oh, there's them Indian temples to admire when you see, There's the peacock 'round the corner an' the monkey up the tree, An' there's that rummy silver grass a-way in' in the wind, An' the old Grand Trunk a-trailin' like a rifle-sling be'ind."

Roshanara has brought the dances of India into the West. Born in India, her father an officer in the British service, she seems—away from the stage—an interesting, well-bred English girl, absorbed in dancing. Her dress—the Oriental coloring, the turban-like hat, the many bracelets of jade—reflect her love of the East. And she has devoted her whole self to the study of the Indian dance. She possesses a good technical training, too, for—in preparing herself—she toured with Pavlova and appeared with the Ballet Russe in Covent Garden in London.

Roshanara went to England last Autumn after a season's tour of this country. She planned to dance in several Continental cities, but the world war upset her arrangements. So she went over to India.

She hastened to Delhi and obtained practically the indorsement of the Viceroy—and the loan of his private band for her tour. This was due to the fact that the Viceroy was then in mourning. Roshanara carefully concealed her identity even in India. Her father is now in the English service in Simla, recently transferred from Calcutta, but her name is a secret. Roshanara has won her way unaided. Her name, briefly translated, is "light at dawning." She did not select it, however, because of its poetic lilt but because it was the name of an Indian princess who, despite Eastern conventions, traveled to distant countries, even to Persia. "I love to travel—so I became Roshanara," she ingenuously explained.

Roshanara's Indian tour carried her to Bombay, Calcutta, Rangoon, Delhi, Lahore,

and Allahabad, and she visited Ceylon, appearing in Colombo, Kandy, and Nuwara Eliya. Her journey back to England on the P. and O. liner *Arabia* had several exciting incidents. They washed up a mine while passing through the Suez Canal and halted briefly. Nearing the English Channel the *Arabia* sighted two German submarines. One appeared close in but submerged quickly, while the *Arabia* showed a clean pair of heels and got away. They finally made Plymouth ten hours late.

Roshanara planned to play a few weeks in England before returning to America. She opened in Glasgow, Scotland, but after a single week was forced to cancel her London engagements. The excitement of the adventurous sea trip had been too much.

Roshanara is particularly interested in her study of Burma. "The Burmese ways and customs differ materially from those of India," she said in describing her impressions. "The Burmese dancing girls, in contrast to the Indian dancers and their picturesquely colored garb, wear delicately hued costumes—such as pale pinks and light blues. One of the favorite dresses is a sort of hobble skirt, which comes to the toes and makes movement decidedly precarious."

"In Burma I saw a strange dancing ceremony at the funeral of a high priest. The Burmese look upon death joyously rather than as something to weep about. You can feel the effect of religion upon the land. Buddhism in Burma seems to bring joy and hope to its followers, while the true believers in India live in fear of the terrible demons they fancy to be hovering in the unknown."

"The funeral celebration just before the cremation of the high priest's body was intended as a sort of last performance for the amusement of the departed. There were nearly a hundred dancing girls, all attired in saffron yellow draperies caught over one shoulder, for all the world like the garb of the dancing girls of ancient Greece. Their light complexions accentuated the comparison."

"Some fifty men knelt along the hall upon red cushions and sipped coffee from a receptacle of hammered gold. But the ceremony itself was quite too much for me. Four and six of the girls would pick up the

coffin, swinging and whirling it about during their dances. I didn't remain to the end, you may be sure."

"The Burmese dances—like the music—aren't so deep, so based in sacred ideas, as those of India. The Indian dances are, many of them, outgrowths of homage to some god. The Burmese dances, on the other hand, are fragmentary, capricious and unconnected. A dancer, for instance, will depict the flutter of a butterfly, then, without changing her dress, portray a Spring morning, and, a moment later, a princess in her garden."

"The Burmese girls are vastly different from the young women of India. In India the maiden is repressed. She is allowed little freedom. Old Eastern ideas of femininity prevail. But in Burma women are coming into their own."

"I used to dress in native garb and walk about the gardens and pagodas with a friend, the native wife of an official. The Burmese girls would crowd about us, longing to chatter. You would never observe that in India. And, in the bazaars, I found a young woman who owned her own silk shop. She invited me to her house to see some rare silks, too valuable to be kept in the little shop. Everywhere I noted how well the girls are educated."

"My visit to Burma was quite fascinating. I used to go to the pagodas at night. Once I saw the dancing girls in their celebration of the Festival of the Full Moon. But mostly the pagodas were deserted. The noises of the city and the streets were stilled. As you walked among the flowers you could hear the soft tinkling of the temple bells—rather golden leaves which flutter in the breeze, like Japanese glass hangings, and cause the faintest chiming."

Roshanara has two new Burmese dances, the first to be done upon the American stage. "I want Americans to like them," she said, "and I'm anxious for their verdict."

America has made a strong impression upon the young English dancer. "I'll never become accustomed to the rush of things over here. People who say that life in this country isn't as hurried as Americans like to think, haven't traveled. It's a shock after the leisure of the East. London, indeed, has hurried its pace to fit American



ROSHANARA.

At the Foot of Buddah in the Shive Dagon Pagoda, Rangoon, Burma.

ways. But in England, away from London, life is as placid and as well ordered as in the mid-Victoria days."

TWO-A-DAY LOSES MORE HEADLINERS; MAUDE LEONE COMING EAST

Gene Hodgkins Preparing New Dancing Novelty—Richard Ordynski out of "Sumurun" Cast

Joseph Howard and Mabel McCane are leaving vaudeville. Mr. Howard is to produce "The Girl of To-morrow," book by Joseph Knowles and music by Herb Stoddard and Mr. Howard, in Atlantic City on Oct. 9. The musical comedy will play a week in Detroit and then go to the La Salle Theater in Chicago, following "Molly and I," for an indefinite run.

The piece has the novel theme—for musical comedy—of prohibition. Mr. Howard has already signed a number of prominent vaudevillians for "The Girl of To-morrow," among them being the Courtney Sisters, Conroy and Le Maire, James J. Morton, and Victor Cassmore. Mr. Howard and Miss McCane will, of course, have the leading roles. Regina Connelli is a possibility for the cast.

Maude Leone, following a successful tour of the Pantages time, is coming East to arrange for a tour of the Eastern "big time." Miss Leone is presenting a new playlet, "Inside Stuff," by Willard Mack. "Inside Stuff" is built about the efforts of the police to wring a "third degree" confession from Myrtle, a pleasant appearing little pickpocket, shoplifter and confidence woman. Miss Leone, according to the Western reviewers, scored strongly in the sketch.

Aif. T. Wilton will direct Miss Leone's tour.

Gene Hodgkins is preparing a new dancing novelty, in which Muriel Ridley will dance with him. Miss Ridley appeared abroad until the past season, when she was seen on the Orpheum time.

Last season Mr. Hodgkins appeared in a Futuristic novelty, assisted by Mlle. Desires. His new offering will have a bearing shortly.

Richard Ordynski left the cast of "Sumurun" on Saturday evening. Mr. Ordynski staged the Oriental fantasy for Gertrude

Hoffmann and has been playing the role of the hunchback clown. His contract called for only four weeks with the production, since he is to stage the opera, "The Dumb Girl of Portici," in which Pavlova will play the name part in pantomime. Miss Hoffmann brought "Sumurun" to Keith's in Washington on Monday for a run of two weeks.

Mlle. Marguerite and Frank Gill are in New York, preparing a dancing novelty for vaudeville. Mlle. Marguerite and Mr. Gill have danced on the continent, toured the Rickard's time in Australia and appeared in the West.

Their new offering, which will, it is expected, have a New York hearing shortly, will be a blending of the Spanish and American dances.

William Friedlander, Nan Halperin's husband, who writes all his wife's bright song material, is the author of Mabel Hamilton's songs. Miss Hamilton, late of Clark and Hamilton, is offering a single in vaudeville.

When Natalie and Ferrari open at the Brooklyn Orpheum, on September 20, vaudeville will see the new rainbow ballet costume designed by Ferrari. It's really a series of filmy ballet skirts; pale pink and sea foam green, each shorter than the other. Thus, when Natalie procures, the colors blend with rainbow effect.

McIntyre and Heath will produce a comedy playlet, "Peanuts," written by Otto T. Johnson, author of several sketches. Mr. Johnson will appear with McIntyre and Heath.

This week F. F. Proctor's Fifty-eighth Street Theater is celebrating its twentieth anniversary. The inaugural bill numbered Lockhardt's elephants, Weber and Fields, Sam Bernard, William R. Carleton, one of

the first legitimate players to capitulate to the lure of the varieties; Billie Barlow, an English idol of the '90's; James F. Hoey, and John C. Rice and Sallie Cohan.

Al Golem and his troupe of Persian acrobats successfully opened their vaudeville season at the Brooklyn Orpheum last week. Reports indicate that the act was unusually well received. The Palace engagement for the present week was immediately arranged, with other New York and Brooklyn houses to follow.

Alexander Carr is at the Alhambra Theater this week in his new sketch, "An April Shower," written by Mr. Carr and Edgar Allan Woolf.

Harry A. Kuh, a theatrical booking agent, filed a suit against Genia D'Agarion in Supreme Court last Thursday. Mr. Kuh alleges that Genia D'Agarion came to him describing himself as "a blood relative of Princess Natalie, of the Imperial house of Russia and former premier baritone of the Imperial Opera House in Petrograd." On the contrary, Mr. Kuh alleges that the man was a cabaret singer, late of Hustonob's and Martin's and that at one time he appeared at a function given by Madame Almeida Gouraud. Therefore Mr. Kuh seeks to recover \$410 spent in advertising, billing, etc., and \$2,000 more as "damages to his reputation."

Lillian Kingsbury will open her vaudeville tour at the Alhambra shortly in "The Coward," a war playlet by Ethel Clifton and Brenda Fowler.

Regina Connelli is rehearsing a new Edgar Allan Woolf comedy, "Framed."

Julia Blanc, who played the negro mammy in "The Conspiracy," was seen at Proctor's Fifth Avenue early this week in her new variety vehicle, "Mammy Lou."

Robert Gran is handling the publicity for the Proctor offices.

Ernest Anderson and Marjorie Burt, who have been successfully appearing in "Home Sweet Home" on the Loew time, are shortly to be seen in a new skit, "Mary and John."

Stone and Kallias opened their vaudeville tour on Monday in Cleveland, again offering Edgar Allan Woolf's "Mon Desir."



MLLE. LEONE DUPREECE.

Appearing with Max Le Hoen in a Novelty Shooting Specialty.



MISS MAUDE FEALY.

Miss Maude Fealy recently returned to New York. Her future plans are as yet unsettled.

Miss Fealy, by the way, is the author of a dramatic playlet, "Her Decision," which she successfully used as a curtain raiser during a recent stock starring engagement in Winnipeg. Later the sketch was presented by Paulyn Huff in Middle Western vaudeville and was very well received.

"Her Decision" tells the story of a young actress who is loved by an able and clean-living young man. She feels herself unworthy of his love, and, in the end, decides to sacrifice herself. So, rather than bring him ultimate unhappiness, she resumes her lonely career.

LONDON VARIETY NOTES

LONDON (Special).—W. C. Fields, the comedy juggler now in the New York Ziegfeld Follies, has intimated to English friends that he will come over again next spring. He will doubtless go into revue.

Nat D. Ayer has written a series of new numbers for the new edition of the Empire revue, "Watch Your Step."

"Charlie Chaplin Mad" is the title of a new variety revue. The plot depicts the efforts of an heiress to meet the film comedian. According to the announcement, she eventually tracks him to Western America.

The Bramham How House syndicate has prepared two new revues, "Peaches" and "Brides." "Peaches" opened on Sept. 4 in Southampton, and "Brides" will have its premiere on Oct. 4.

CHICAGO VAUDEVILLE

CHICAGO (Special).—Bessie Clayton, with a brand new band, topped the Palace bill for the first week of the season. Gertrude Vanderbilt, again reunited with George Moore, was very well received. Miss Vanderbilt has many Chicago friends. She just closed with "The Lady in Red" here. Josie Heather was a favorite on the bill. Bud Fisher, creator of "Mutt and Jeff," drew comic pictures, and Eddie Ross appeared in black-face.

Carolina White sang agreeably at the Majestic last week. Frank Fogarty told his usual crisp Irish stories. Claud and Fannie Usher did "The Straight Path." With Miss Usher's pleasing child impersonation featured, the Caninos danced entertainingly, while Bessie De Vole and Guy Livingston offered a series of novelty terpsichorean numbers.

The irrepressible Loney Haskell, late everything extraordinary at Hammerstein's, has threatened to do a monologue in vaudeville. Indeed, he has already been trying it out. Haskell, too, is behind the variety tour of the California Orange Pickers.

Mae West is to make a tour of the Association time.

Homer B. Mason and Marguerite Keeler have accepted a route over the Western time. They will open in Cleveland on Oct. 4.

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MAUD ALLAN TO APPEAR IN VARIETIES;
PREPARING NEW FASHION SHOW

May Robson to Enter "Two-a-Day"—Claude Gillingwater's New Sketch—The Reconstructed Orpheum

By WALTER J. KINGSLEY.

E. F. ALBEE has converted the famous Brooklyn Orpheum into the prettiest theater in Greater New York. This is the first time that a splendid theater has been "scrapped" in order to bring it up to the moment. When the Orpheum opened its doors in 1900, it was hailed as the masterpiece of vaudeville theater construction. It was still great when Mr. Albee decided last Spring that it was not great enough, and drew up plans for remodeling, redecorating and refurnishing the entire auditorium at a cost of \$100,000. Just as he took the Palace and re-designed it into its present magnificence, so he took the Orpheum and enhanced its attractiveness enormously.

Claude Gillingwater, whose sketch, "Wives of the Rich," has been one of vaudeville's best features, announces a new tabloid drama, "The Governor," which he will produce at the Orpheum on Oct. 11. Gillingwater is a type of man and artist which vaudeville needs and readily supports. He has class and great technical skill, without ever ceasing to be entertaining. He does superior work and keeps it along the lines of everyday human interest.

Manuel Quiroga, the violinist, will begin his vaudeville tour at the Orpheum on Oct. 11.

May Tully announces that the new Fashion Show will open for a month's engagement at the Palace Theater on Oct. 4. Miss Tully's success last season with the Fashion Show has won it a fixed place on the route sheets, as every house reported good business. The new show will far outdo the initial offering in every way.

Mary Shaw is going to bring her clever curtain raiser, "The Dicky Bird," back to vaudeville, opening in Providence on Sept. 27.

Beatrice Herford, the society monologist, has established herself so firmly in the good graces of vaudeville that she has been booked solid for next season. In the big cities she will play two weeks each. All this must surprise the lowbrows who said that she was too refined for variety and that the vaudeville fans wanted nothing but "hokum." As a matter of fact, Miss Herford's quiet comedy pleases every part of the house from orchestra to gallery, and her popularity in the two-a-day exceeds that won by her drawing rooms and concert halls.

Maud Allan will listen to reason for a ten weeks' tour, opening at the Palace. She has just returned from a tour of India. Roshanara, now at the Palace, is also newly returned from an Indian tour. The difference between the dancers in India was that Roshanara was the pet of society and the protégé of the Viceroy and his court, while Miss Allan had to dance quite on her own.

John Golden's brilliant Lambs' Gambol sketch, "The Clock Shop," is to be Chip and Marble's vehicle in vaudeville, starting at the Colonial.

That temperamental beauty and prima donna, Dorothy Jordan, has been routed for an entire season in Keith vaudeville. She is quite infatuated with the two-a-day and desires no other professional life at all hereafter.

Charlotte Parry, who has been in England for the past three years, scoring a remarkable success, will return to American vaudeville in a few weeks with a protean act called "Into the Light."

Ota Gygi, vaudeville's favorite violinist, will give a concert at Carnegie Hall in November.

May Robson will make her debut in vaudeville with "John Henry," the act which she is now using as a curtain raiser to "The Rejuvenation of Aunt Mary."

Alexander Carr, one of the cleverest comedians on the stage, has won vaudeville completely with his "An April Shower," written for him by the prolific Edgar Allan

Woolf. He will be a Palace feature next week.

Elsa Ryan will break into vaudeville with a sketch called "Peg o' My Heart."

Bonnie Glass is at present the prettiest and best dressed dancer on the American stage. Her popularity at the Colonial last week was most gratifying to her friends and admirers, who saw that several tons, more or less, of flowers went over the footlights. On her opening night her big French car was loaded to the gunwales with orchids and Autumn blossoms. She danced delightfully.

Gertrude Hoffmann insists that she will retire from the stage after she finishes her engagements in "Sumurun." She will thereafter produce from time to time but act or dance not at all. Miss Hoffmann is well fixed financially and snaps her fingers at the world.

VAUDEVILLE GOSSIP

Frank Evans reports the booking of a number of acts. Dave Ferguson and Marie Fenton will shortly open in a new vaudeville skit. Bert Levy begins his season at Keith's in Columbus, with a tour of the Orpheum and United time to follow.

James and Bonnie Thornton will play six more weeks of Orpheum time. Winsor McCay will bring "Gertie" to Keith's in Atlantic City on Sept. 13. Billy B. Van and the Beaumont Sisters open their season in October.

Henrietta Crossman will have a new playlet, written by her husband, Maurice Campbell, when she reappears in vaudeville.

On Sept. 20 the Bushwick will celebrate its "favorite player" week, presenting a

bill made up of acts getting the highest number of votes in the recent balloting. William Courtleigh will top the programme in George V. Hobart's "Peaches." Mr. Courtleigh hasn't appeared at the Bushwick in eight years.

McIntyre and Heath have postponed their tour in "A Trial Marriage," to accept an Orpheum routing. They opened in Omaha on Sept. 5, booked by Frank Evans.

Maurice Freeman is to be featured in a sketch, "The Bank Account," written by Howard Brock, of the Boston Post. John B. Hymer controls the rights to the playlet and Frank Evans will direct the bookings.

Mr. and Mrs. John B. Hymer have returned from their vacation, spent at Lake Placid, and they will shortly be seen in a new act, written by Mr. Hymer. Frank Evans will direct the tour.

The New Brighton Theater closed last week with what Press Agent Karl Bernstein solemnly affirms was a "stellar triumph." Among those present were: Whiting and Burt, Marshall Montgomery, and Kate Elinore and Sam Williams. Hence the stellar and triumvirate.

By the way, Bernstein has been doing effective press work all season.

"Years ago I was a kid in Washington," Nat Willis said reminiscently the other day. "The folks had lived in Fredericktown, Va., and I was born there. But my parents died and, a youngster, I went to Washington to make my way. One day Robert Graham, well known as a comedian, sought me out to go on the stage with him, and do a juvenile part with Minnie Palmer's company. Graham was the yodling chap in the show. He carried me on the stage on his shoulder. That's the way I started to be an actor. I stuck with Minnie Palmer company, doing kid parts. I used to sing ballads, too. In those days, one time, still in Washington and while I was doing juvenile things with a stock company in the old Ford Opera House, one of the principal men who played a tramp part had the misfortune to be hit on the head by a falling sand-bag, one of those weights that were formerly used in a theater to balance drop scenery. His injury almost stopped the next evening's performance because he couldn't be there, but I volunteered to take his part. That's how Willis became a hobo comedian."

Conroy and Le Maire were out of Henderson's bill last week. Sam Mann and company deputizing. Mr. Le Maire dislocated both arms in an automobile accident.

The current week is under-
stood where no
date is given.

**VAUDEVILLE
DATES.**

Dates Ahead
must be received
by Friday for
the next issue.

ADAIR and Wyant: Temple, Hamilton; Orph., London, 20-25.	BEAUMONT and Arnold: Orph., Seattle, 19-25.	BRUCH, Fritz and Lucy: Orph., Colorado Springs, 16-18; Orph., Kansas City, 19-25.
ADLER and Arline: Keith's, Fort Wayne.	BERMAN and Anderson: Colonial, N.Y.C., 27-Oct. 2.	BURKE, J. and M.: Keith's, Louisville; Colonial, Erie, Pa., 27-Oct. 2.
ADLER, Felix: Keith's, Toledo, 20-25; Hipp., Cleveland, 27-Oct. 2.	BEERS, Leo: Colonial, N.Y.C., Alhambra, N.Y.C., 20-25; Orph., B'klyn, 27-Oct. 2.	BURNHAM and Irwin: Orph., Montreal, Can.; Dominion, Ottawa, 20-25; Shea's, Buffalo, 27-Oct. 2.
ADONIS and Dog: Keith's, Boston, 27-Oct. 2.	BESON, Mme.: Orph., Kansas City, 20-25.	BYRANS, Musical: Orph., Omaha.
AERIAL Buds: Alhambra, N.Y.C.; Prospect, B'klyn, 20-25.	BELMONT, Five: Keith's, Youngstown, 20-25.	CALIFORNIA Beauties: Orph., Frisco, 13-25.
AHEARN, Charles, Co.: Hipp., Cleveland; Keith's, Cinti., 20-25; Keith's, Columbus, 27-Oct. 2.	BERESFORD, Harry, Co.: Orph., Winnipeg.	CALIFORNIA Orange Packers: Colonial, N.Y.C.
ALEXANDER Kids: Keith's, Dayton, 20-25; Keith's, Youngstown, 27-Oct. 2.	BERGER, Valerie, Co.: Bushwick, B'klyn; Orph., B'klyn, 20-25.	CAIPE, Emma: Maj., Chgo., 19-25.
ALEXANDRIA, Gladys, Co.: Orph., Montreal, Can.	BERNARD and Phillips: Orph., Los Angeles, 19-25.	CAMERON and Gaylord: Orph., New Orleans.
ALJMAN and Dady: Orph., Los Angeles.	BERNARD and Seacht: Keith's, Toledo; Keith's, Dayton, 20-25; Keith's, Columbus, 27-Oct. 2.	CAMPBELL, Craie: Keith's, Boston; Keith's, Prov., 20-25; Bushwick, B'klyn, 27-Oct. 2.
AMERICAN Dancers, Six: Alhambra, N.Y.C.; Colonial, N.Y.C., 20-25; Keith's, Phila., 27-Oct. 2.	BERRA, Mabel: Keith's, Prov., Maryland, Balto., 20-25; Keith's, Phila., 27-Oct. 2.	CAMPBELL, Misses: Orph., Colorado Springs, 16-18; Orph., Kansas City, 19-25.
AMETA: Keith's, Cinti.; Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-Oct. 2.	BIG City Four: Temple, Detroit; Temple, Rochester, 20-25.	CANSINOS, The: Palace, Chgo., 19-25.
AMOROS Sisters: Orph., Montreal, Can.; Dominion, Ottawa, 20-25.	BINS and Burt: Keith's, Wash.; Orph., B'klyn, 20-25.	CANTOR and Lee: Maryland, Balto., 20-25; Keith's, Prov., 27-Oct. 2.
ANKER Trio: Prospect, B'klyn; Colonial, N.Y.C., 20-25; Alhambra, N.Y.C., 27-Oct. 2.	BISON City Four: Orph., Minneapolis, 19-25.	CAPAUICAN, Chief: Keith's, Cinti.; Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-Oct. 2.
ANNAPOLIS Boys, Five: Orph., Youngstown.	BISPHAM, David: Maryland, Balto., 20-25.	CARLISLE and Bomer: Orph., Los Angeles.
ARDATH, Fred J., Co.: Orph., Memphis, 19-25.	BOLGER Brothers: Orph., Seattle; Orph., Portland, 19-25.	CARR, Alexander, Co.: Alhambra, N.Y.C.
"AURORA of Light": Orph., Seattle, 19-25.	BOOTH and Leander: Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Oct. 2.	CARR, Eddie, C.: Hipp., Cleveland, 20-25; Keith's, Indianapolis, 27-Oct. 2.
AVELING and Lloyd: Prospect, B'klyn, 20-25.	BOOTH and Everdeen: Orph., Nashville, 27-29; Lyric, Birmingham, 30-Oct. 2.	CARTER, Mrs. Leslie: Orph., Oakland; Orph., Los Angeles, 19-25.
AVON Comedy Four: Grand, Pittsburgh; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Oct. 2.	BOND and Casson: Colonial, Erie, 20-25; Hipp., Cleveland, 27-Oct. 2.	CARTMELL and Harris: Garlick, Wilmington; Colonial, N.Y.C., 20-25; Keith's, Boston, 27-Oct. 2.
BALL and West: Orph., Salt Lake City, 19-25.	BOSTON Symphony: Keith's, Prov.; Keith's, Phila., 20-25.	CARTS, Emma: Columbia, St. Louis, 19-25.
BALL, Ernest R.: Keith's, Fort Wayne; Keith's, Dayton, 20-25; Keith's, Cinti., 27-Oct. 2.	BRAATZ, Selma: Orph., Memphis; Orph., New Orleans, 19-25.	CASEY, Kenneth: Maryland, Balto.
BALL, Ray Elinore: Orph., B'klyn; Prospect, B'klyn, 20-25; Colonial, N.Y.C., 27-Oct. 2.	BRADLEY and Norris: Temple, Rochester; Orph., Montreal, 20-25; Dominion, Ottawa, 27-Oct. 2.	CECILIE Trio: Keith's, Phila., 20-25.
BALLET Divertissement: Palace, Chgo.; Keith's, Youngstown, 20-25; Grand, Pittsburgh, 27-Oct. 2.	BRAUN, Marguerite, Co.: Bushwick, B'klyn, 20-25.	CHAPS, Four Melodious: Orph., Salt Lake City; Orph., Denver, 19-25.
BALZER Sisters: Maryland, Balto., 27-Oct. 2.	BREEN, Harry: Forsythe, Atlantic City, 27-Oct. 2.	CHEERLESS'S Manchurians: Orph., Minneapolis, 19-25.
"BANK'S Half Million": Prospect, B'klyn.	BRICE, Fannie: Colonial, N.Y.C.	CHIP and Marble: Temple, Detroit; Temple, Rochester, 20-25; Orph., B'klyn, 27-Oct. 2.
BARAT, Arthur: Colonial, Erie, 20-25.	BRIGHTONS, The: Keith's, Columbus; Keith's, Toledo, 20-25; Keith's, Youngstown, 27-Oct. 2.	CHYO: Orph., Seattle; Orph., Portland, 19-25.
BARRY and Wolford: Lyric, Birmingham, 20-22; Orph., Nashville, 23-25.	BROOKS and Bowen: Orph., Winnipeg.	CLAIRMONT Brothers: Maryland, Balto.; Maj., Chgo., 19-25.
BAYES, Nora: Palace, N.Y.C.; Grand, Pittsburgh, 20-25; Hipp., Cleveland, 27-Oct. 2.	BROWN and McCormack: Orph., Portland.	CLAYTON, Bessie: Columbia, St. Louis; Maj., Milwaukee, 19-25; Columbia, Grand Rapids, 27-Oct. 2.
	BROWN and Spencer: Orph., Winnipeg.	
	BROWNING, Bessie: Orph., Seattle, 19-25.	

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CLIFF, Mr. and Mrs. Ladde: Palace, N.Y.C.
CLIFFORD, Kathleen: Dominion, Ottawa, Can.; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Oct. 2.
CLINTONS, Novelty: Orph., Omaha, Orph., Minneapolis, 19-25.
CLOWN Seal: Keith's, Prov., 27-Oct. 2.
COATS, Lulu, Co.: Orph., B'klyn, 20-25.
COLLINS, Milt: Shea's, Buffalo, Bushwick, B'klyn, 20-25.
COLONIAL Belles, Seven: Keith's, Columbus, Palace, Fort Wayne, 20-25; Keith's, Toledo, 27-Oct. 2.
COMFORT and King: Columbia, St. Louis, 19-25.
CONOLLY, Jane, Co.: Orph., Portland, 20-25.
COOK, Joe: Orph., Colorado Springs, 16-18.
COOPER and Smith: Maj., Chgo., Colonial, Norfolk, 20-25; Keith's, Cinti., 27-Oct. 2.
COOPER, Harry: Keith's, Dayton, 27-Oct. 2.
CORCORAN and Dingle: Dominion, Ottawa, 20-25 Orph., Montreal, 27-Oct. 2.
COURTLEIGH, William, Co.: Bushwick, B'klyn, 20-25.
COURTNEY Sisters: Bushwick, B'klyn, 20-25.
CRANBERRIES: Temple, Rochester, Keith's, Boston, 20-25.
CRESSY and Dayne: Maj., Chgo., Maj., Chgo., 19-25.
CRISPS, The Orph., Memphis: Orph., New Orleans, 19-25.
CRONIN, Morris, Co.: Keith's, Columbus, Hipp., Cleveland, 20-25; Keith's, Cinti., 27-Oct. 2.
CURTIS, Julia: Orph., Minneapolis, 19-25.
DAILEY, Bob, Co.: Orph., Omaha, Orph., Minneapolis, 19-25.
DAMOND, Eugene: Orph., Seattle, 19-25.
D'A MORE and Douglas: Keith's, Prov., 27-Oct. 2.
DAWSON, Louisa and Covert: Maj., Chgo.
DEIK, Hipp., Cleveland: Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Oct. 2.
DELMORE and Lee: Keith's, Boston, 20-25; Keith's, Prov., 27-Oct. 2.
DEMONS, Six: Shea's, Toronto, 20-25.
DERKIN'S Animals: Maj., Chgo.
DEVINE and Williams: Orph., Portland.
DE VOIE and Livingston: Orph., Kansas City, 19-25.
DE VOY, Emmett, Co.: Colonial, Norfolk, 27-29; Lyric, Richmond, 30-Oct. 2.
DE WITT, Burns and Torrence: Columbia, Grand Rapids, 20-25.
DIAMOND and Brennan: Prospect, B'klyn.
DINEHART, Allan, Co.: Orph., Denver, Orph., Lincoln, 19-25; Colorado Springs, 23-25.
DOCKTADDER, Lew: Orph., Omaha, 19-25.
DOLL, Alice Lyndon, Co.: Orph., Frisco, 19-25.
DONALD-AYER, Mme.: Maj., Chgo., Columbia, St. Louis, 19-25.
DONOVAN and Lee: Keith's, Toledo; Keith's, Columbus, 20-25; Keith's, Youngstown, 27-Oct. 2.
DOOLEY and Rugel: Orph., Kansas City.
DOOLEY and Sales: Colonial, N.Y.C.; Alhambra, N.Y.C., 20-25; Keith's, Boston, 27-Oct. 2.
DOOLEY, Ted and Ethel: Orph., St. Paul; Orph., Winnipeg, 19-25.
DOYLE and Dixon: Orph., Montreal, Can.; Keith's, Phila., 20-25; Keith's, Wash., 27-Oct. 2.
DREIER, L. and B.: Lyric, Richmond, 16-18.
DUDLEY Trio: Orph., Winnipeg.
DUFFIN-Reday Troupe: Temple, Rochester, 20-25.
DUNBAR'S Bell Ringers: Temple, Rochester; Keith's, Cinti., 20-25; Keith's, Indianapolis, 27-Oct. 2.
DUNEDIN, Queenie: Orph., Seattle; Orph., Portland, 19-25.
DUPREE and Dupree: Palace, Chgo., 19-25.
EAST, George, Co.: Orph., B'klyn, 20-25; Colonial, N.Y.C., 27-Oct. 2.
EDWARDS S. Gus, Song Revue: Orph., Denver; Orph., Lincoln, 19-22; Orph., Colorado Springs, 23-25.
EGAN, Thomas: Orph., Los Angeles, 12-25.
ELDRIDGE and Barlow: Lyric, Birmingham, 20-22; Orph., Nashville, 23-25.
ELMORE and Williams: Keith's, Wash., 20-25.
ELISON, Glen: Orph., Omaha; Orph., St. Paul, 19-25.
ELLISONS, Three: Colonial, Erie.
EMERSON and Baldwin: Colonial, Erie; Keith's, Columbus, 20-25; Keith's, Toledo, 27-Oct. 2.
EMERSONS, Three: Orph., Youngstown.
EMPIRE Comedy Four: Orph., Memphis; Orph., New Orleans, 19-25.
EVANS, Charles, Co.: Orph., Frisco; Orph., Oakland, 19-25.
EVEREST'S Monkeys: Temple, Rochester; Keith's, Prov., 20-25; Keith's, Phila., 27-Oct. 2.
FAYE, Elsie, Co.: Orph., Omaha; Orph., St. Paul, 19-25.
FERNE, Harry, Co.: Orph., B'klyn.
FERRY: Keith's, Columbus, 20-25; Hipp., Cleveland, 27-Oct. 2.
FIELDS and Halliday: Columbia, Grand Rapids; Palace, Fort Wayne, 20-25; Keith's, Youngstown, 27-Oct. 2.
FISHER, Grace, Co.: Temple, Rochester; Orph., B'klyn, 20-25; Keith's, Prov., 27-Oct. 2.
FISHER, Mr. and Mrs. Perkins: Pantages, Seattle; Pantages, Vancouver, 20-26; Pantages, Victoria, 27-Oct. 2.
FITZGIBBON, Lew: Shea's, Buffalo; Shea's, Toronto, 20-25; Orph., Montreal, 27-Oct. 2.
FITZGIBBON, Marie: Orph., Nashville, 16-18; Colonial, Norfolk, 20-22; Lyric, Richmond, 23-25.
FIXERS, The: Bushwick, B'klyn.
FLEMINGS, The: Orph., St. Paul.
FOGARTY, Frank: Keith's, Youngstown, 20-25.
FORD, Bertie: Colonial, Erie.
FOUNTAIN and Fletcher: Bushwick, B'klyn.
FOX and Dolly: Palace, Chgo., Maj., Milwaukee, 19-25.
FRANCOIS, Margot, and Partner: Orph., Minneapolis, 19-25.
FRED and Albert: Maj., Milwaukee; Columbia, St. Louis, 19-25.
FREEMAN and Dunham: Maj., Milwaukee, 19-25.
GABRIEL, Master: Keith's, Indianapolis; Colonial, Norfolk, 20-25; Dominion, Ottawa, 27-Oct. 2.
GALLAGHER and Martin: Orph., Youngstown.
GALLETT'S Monks: Orph., St. Paul; Orph., Winnipeg, 19-25.
GARDINER Trio: Orph., St. Paul, 19-25.
GAUDSMITHS: Orph., Salt Lake City, 19-25.
GAUTIER'S Toy Shop: Keith's, Prov.; Keith's, Boston, 20-25; Orph., Montreal, Can., 27-Oct. 2.
GEORGE, Edwin: Maj., Chgo.
GERRARD, Harry, Co.: Keith's, Prov., 20-25.
GILBERT and Sullivan Review: Keith's, Boston, 20-25.
GILFOIL, Harry: Palace, N.Y.C.
GILLETTE, Lucy: Orph., Colorado Springs, 16-18; Orph., Kansas City, 19-25.
GILLINGWATER, Claude: Temple, Detroit, 20-25; Temple, Rochester, 27-Oct. 2.
"G. I. L. from Milwaukee": Orph., Memphis; Orph., New Orleans, 19-25.
GLASS, Bonnie, Co.: Keith's, Wash., 20-25; Maryland, Baltimore, 27-Oct. 2.
GLIDERS, The: Orph., Minneapolis; Orph., Winnipeg, 19-25.
GLOSE, Augusta: Bushwick, B'klyn, 27-Oct. 2.
GOLDEN, Claude: Keith's, Phila.
GOLEM, Al. Troupe: Palace, N.Y.C.; Prospect, B'klyn, 20-25.
GORDON, Eleanor, Co.: Prospect, B'klyn; Grand, Pittsburgh, 27-Oct. 2.
GORDON, Robbie: Dominion, Ottawa, Can.; Temple, Detroit, 20-25; Temple, Rochester, 27-Oct. 2.
GORMANS, Musical Six: Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-Oct. 2.
GRANVILLE, Taylor, Co.: Colonial, N.Y.C.
GRAFEWIN, Charles, Co.: Palace, Chgo.; Garrick, Wilmington, 20-25; Keith's, Wash., 27-Oct. 2.
GYGI, Ota: Keith's, Phila., 20-25; Keith's, Wash., 20-25; Bushwick, B'klyn, 27-Oct. 2.
HALLEN and Fuller: Prospect, B'klyn; Alhambra, N.Y.C., 20-25.
HALLIS and Manion: Maj., Milwaukee.
HALPERIN, Nan: Orph., Denver; Orph., Lincoln, 19-22; Orph., Colorado Springs, 23-25.
HARRISON, Brockbank, Co.: Keith's, Louisville; Keith's, Youngstown, 20-25.
HATHAWAY and Mack: Lyric, Birmingham, 16-18.
HAWLEY and Hawley: Orph., Nashville, 20-22; Lyric, Birmingham, 23-25.
HAWTHORNE and Inglis: Keith's, Boston; Orph., B'klyn, 20-25.
HAYDEN, Gordon and Harden: Shea's, Toronto; Keith's, Columbus, 20-25; Grand, Pittsburgh, 27-Oct. 2.
HEATHER, Josie, Co.: Hipp., Cleveland; Keith's, Columbus, 20-25; Keith's, Toledo, 27-Oct. 2.
HERAS and Preston: Shea's, Buffalo, 27-Oct. 2.
HERBERT and Goldsmith: Maj., Chgo., 19-25.
HERBERT, Hugh: Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-Oct. 2.
HERLEIN, Lillian: Alhambra, N.Y.C.
HERMAN, Al. Prospect, B'klyn; Keith's, Wash., 20-25.
HICKEY Brothers, Three: Keith's, Youngstown, 20-25; Keith's, Dayton, 27-Oct. 2.
HILL and Sylvania: Columbia, Grand Rapids; Keith's, Dayton, 27-Oct. 2.
HINES, Harry and Wilbur: Orph., St. Paul, 19-25.
HOFFMAN, Gertrude, in "Sumurun": Keith's, Wash., 20-25; Keith's, Phila., 20-25; Keith's, Boston, 27-Oct. 2.
HOLMAN, Harry: Colonial, Erie, Pa., 27-Oct. 2.
HOLMES and Buchanan: Forsythe, Atlanta, 13-18.
HONEY Boy's Minstrels: Maryland, Baltimore; Alhambra, N.Y.C., 20-25.
"HONEYMOONERS": Palace, N.Y.C.; Alhambra, N.Y.C., 20-25; Orph., B'klyn, 27-Oct. 2.
HOOPER and Cook: Orph., Winnipeg.
HORLICK Family: Maryland, Baltimore; Forsythe, Atlanta, 20-25.
HOUTINI: Orph., Omaha; Orph., St. Paul, 19-25.
HOWARD and McCane: Prospect, B'klyn; Orph., B'klyn, 27-Oct. 2.
HOWARD, Charles, Co.: Orph., Frisco, 13-25.
HOWARD'S Ponies: Keith's, Indianapolis; Keith's, Louisville, 20-25; Palace, Fort Wayne, 27-Oct. 2.
HOWELL, George, Co.: Grand, Pittsburgh; Keith's, Cinti., 20-25; Keith's, Indianapolis, 27-Oct. 2.
HUNT, Ida B., Co.: Colonial, N.Y.C., 20-25.
HUNTING, L. and M.: Colonial, Norfolk, 16-18; Forsythe, Atlanta, 20-25.
HUSSEY and Boyle: Temple, Rochester; Orph., Montreal, 20-25; Dominion, Ottawa, 27-Oct. 2.

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NEW ACT

AND COMPANY OF 18 PEOPLE

The Performers for the Shah of Persia in

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Direction H. B. MARINELLI

ELEANOR GORDON

AND COMPANY

in "THE DISCOVERY"

Direction Harry Weber

By Edgar Allan Woolf

CLIFTON WEBB

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RUSSIAN BALALAIKA ORCHESTRA

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Direction Janis Jacobs

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In Their Merry Musical Melange, "Songland"

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in "THE LUCK OF A TOTEM"
with AGNES CAIN-BROWN

HYAMS and McIntyre: Temple, Rochester; Prospect, B'klyn, 20-25.

HYMAK: Orph., Kansas City; Orph., Omaha, 19-25.

IMHOFF, Conn and Corinne: Maj., Chgo.

INNESS and Ryan: Pantages, Frisco.

IRWIN, Flo. Co.: Keith's, Indianapolis; Forsythe, Atlanta, 27-Oct. 2.

JACKSON and Wahl: Orph., Salt Lake City; Orph., Denver, 19-25.

JANSELYS, Four: Keith's, Fort Wayne; Keith's, Toledo, 20-25.

JONES, Jolly Johnny: Forsythe, Atlanta.

JORDAN Girls: Grand, Pittsburgh; Keith's, Cinl., 20-25.

KEANE, J. Warren, Co.: Hipp., Cleveland, 20-25; Columbia, Grand Rapids, 27-Oct. 2.

KEANE, Robert E.: Colonial, N.Y.C.; Orph., B'klyn, 20-25; Alhambra, N.Y.C., 27-Oct. 2.

KEITH and De Mont: Temple, Rochester, 20-25; Keith's, Columbus, 27-Oct. 2.

KELLY, Walter C.: Orph., Seattle, 19-25.

KELSO and Leighton: Orph., Seattle; Orph., Portland, 19-25.

KEHR and Weston: Columbia, St. Louis, 19-25.

KERVILLE Family: Grand, Pittsburgh; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Oct. 2.

KING, Mazie, Co.: Palace, Chgo.

KINGSTON and Ebner: Orph., Los Angeles.

KIRK and Fogarty: Orph., Winnipeg, 19-25.

KNAPP and Cornelia: Forsythe, Atlanta.

KOKIN, Mignonette: Orph., St. Paul; Orph., Winnipeg, 19-25.

KOLB and Harland: Keith's, Prov., Grand, Pittsburgh, 20-25; Colonial, Erie, 27-Oct. 2.

KRAMER and Morton: Hipp., Cleveland; Keith's, Cinl., 20-25; Keith's, Indianapolis, 27-Oct. 2.

LACRAE, Wilton, Co.: Orph., B'klyn; Alhambra, N.Y.C., 20-25; Colonial, N.Y.C., 27-Oct. 2.

LAI Mon Kim: Orph., Lincoln, 19-25; Orph., Colorado Springs, 23-25.

LANE and O'Donnell: Orph., Memphis; Orph., New Orleans, 19-25.

LARGAY and Snee: Shea's, Toronto, 27-Oct. 2.

LA VARS, Dancing: Colonial, N.Y.C.; Orph., B'klyn, 20-25.

LA VINE, Edward: Keith's, Cinl.; Grand, Pittsburgh, 20-25.

LAWRENCE and Cameron: Keith's, Cinl.

LE CLAIRE and Sampson: Colonial, Norfolk, 20-25; Lyric, Richmond, 23-25; Forsythe, Atlanta, 27-Oct. 2.

LE GROHS, The: Keith's, Prov., Orph., Montreal, 20-25; Dominion, Ottawa, 27-Oct. 2.

LE HOEN and Dupresse: Bushwick, B'klyn; Colonial, N.Y.C., 20-25; Bushwick, B'klyn, 27-Oct. 2.

LEON SISTERS Co.: Lyric, Birmingham, 16-18; Forsythe, Atlanta, 20-25; Orph., Jacksonville, 27-Oct. 2.

LEONARD, Eddie: Grand, Pittsburgh; Bushwick, B'klyn, 20-25; Alhambra, N.Y.C., 27-Oct. 2.

LE ROY, Lytton, Co.: Orph., New Orleans.

LES GARDYS: Colonial, Norfolk, 20-25; Lyric, Richmond, 23-25; Keith's, Roanoke, 27-29; Keith's, Bluefield, 30-Oct. 2.

LEVY, Bert: Lyric, Birmingham, 27-29; Orph., Nashville, 30-Oct. 2.

LEWIS and McCarthy: Orph., Minneapolis, 19-25.

LEWIS, Henry: Alhambra, N.Y.C.

LEWIS, Tom, Co.: Keith's, Cinl.; Keith's, Louisville, 20-25; Grand, Pittsburgh, 27-Oct. 2.

LIGHTNER and Alexander: Keith's, Wash., 27-Oct. 2.

LIATY and Britt: Lyric, Richmond, 16-18; Maryland, Baltimore, 27-Oct. 2.

LOHSE and Sterling: Orph., Frisco, 18-25.

LOYAL'S, Alfred, Dogs: Colonial, N.Y.C.; Maryland, Baltimore, 20-25; Temple, Detroit, 27-Oct. 2.

LUNETTE Sisters: Orph., B'klyn; Alhambra, N.Y.C., 20-25; Bushwick, B'klyn, 27-Oct. 2.

LYDELL, Al, Co.: Keith's, Prov., 20-25; Bushwick, B'klyn, 27-Oct. 2.

LYONS and Yosco: Bushwick, B'klyn; Colonial, N.Y.C., 20-25.

MACK and Vincent: Orph., St. Paul.

MACK and Walker: Hipp., Cleveland, 20-25.

MACK, Charles, Co.: Keith's, Phila., 20-25.

MAGLEYS, The: Empire, Nottingham; Empire, Swansea, 20-25; Empire, Cardiff, 27-Oct. 2.

MAHLY and Dainty: Orph., Kansas City; Orph., Omaha, 19-25.

MARSHALL and Chevalier: Orph., Jacksonville, 27-Oct. 2.

MARTIN'S Four Roses: Forsythe, Atlanta; Orph., Jacksonville, 20-25.

MARX, Four Brothers: Orph., Minneapolis.

MASON, Harry Lester: Keith's, Prov., Maj., Chgo., 19-25; Temple, Detroit, 27-Oct. 2.

MASON, Wilbur and Jordan: Orph., Salt Lake City; Orph., Denver, 19-25.

McCORMICK and Wallace: Keith's, Louisville; Keith's, Cinl., 20-25.

McDEVITT, Kelly and Lucy: Palace, N.Y.C.; Bushwick, B'klyn, 20-25; Alhambra, N.Y.C., 27-Oct. 2.

McDONOUGH, Ethel: Columbia, St. Louis; Maj., Chgo., 19-25.

McINTYRE and Heath: Orph., Minneapolis; Palace, Chgo., 19-25.

McINTYRE, Molly, Co.: Orph., Memphis; Orph., New Orleans, 19-25.

McKAY and Ardine: Orph., B'klyn; Bushwick, B'klyn, 20-25.

McLALLEN and Carson: Keith's, Boston.

McRAE and Clegg: Lyric, Birmingham, 20-22; Orph., Nashville, 23-25.

McWATERS and Tyson: Keith's, Prov.; Alhambra, N.Y.C., 20-25.

MELHAN'S Dogs: Temple, Detroit; Temple, Rochester, 20-25; Colonial, N.Y.C., 27-Oct. 2.

MELROSE, Bert: Orph., Colorado Springs, 16-18; Orph., Kansas City, 19-25.

MELVILLE, Mary: Keith's, Wash.; Keith's, Prov., 20-25.

MERCEDIS, Hipp., Cleveland, 20-25; Keith's, Dayton, 27-Oct. 2.

METROPOLITAN Dancers: Palace, N.Y.C.

MEYAKOS, The: Keith's, Dayton, 20-25; Keith's, Columbus, 27-Oct. 2.

MIGNON: Temple, Detroit; Temple, Rochester, 20-25.

MILES, Homer, Co.: Keith's, Columbus; Palace, Fort Wayne, 20-25; Keith's, Youngstown, 27-Oct. 2.

MILLER and Mack: Alhambra, N.Y.C., 20-25.

MILLO: Dominion, Ottawa; Columbia, Grand Rapids, 20-25; Keith's, Toledo, 27-Oct. 2.

MILTON, Walter, Co.: Bushwick, B'klyn.

MONROE and Mack: Keith's, Prov.; Temple, Detroit, 20-25; Temple, Rochester, 27-Oct. 2.

MONROE, Chauncey, Co.: Keith's, Wash.

MONTGOMERY, Marshall: Temple, Detroit, 20-25; Temple, Rochester, 27-Oct. 2.

MOORE, Gardner and Rose: Orph., Youngstown; Palace, Chgo., 19-25; Keith's, Columbus, 27-Oct. 2.

MORGAN Dancers: Orph., Kansas City; Orph., Omaha, 19-25.

MORIN Sisters: Alhambra, N.Y.C.; Keith's, Wash., 20-25; Colonial, N.Y.C., 27-Oct. 2.

MORLEY, Victor, Co.: Alhambra, N.Y.C.; Colonial, N.Y.C., 20-25; Bushwick, B'klyn, 27-Oct. 2.

MORRIS, William, Co.: Orph., Salt Lake City; Orph., Denver, 19-25.

MORTON and Glass: Bushwick, B'klyn; Orph., B'klyn, 20-25.

MORTON and Moore: Maj., Milwaukee; Palace, Chgo., 19-25.

MORTON, Clara: Bushwick, B'klyn.

MORTON, Sam and Kitty: Bushwick, B'klyn; Grand, Pittsburgh, 27-Oct. 2.

MULLEN and Cogan: Keith's, Phila.

MURPHY, Tom, Co.: Bushwick, B'klyn.

MURRAY, Elizabeth: Maj., Chgo.; Temple, Detroit, 20-25; Temple, Rochester, 27-Oct. 2.

MUNKETTERS, Three: Colonial, Erie.

MYRL and Delmar: Hipp., Cleveland; Palace, Columbus, 20-25; Fort Wayne, 27-Oct. 2.

MYSTERIA: Maj., Chgo.; Columbia, St. Louis, 19-25.

NAP, Little: Lyric, Birmingham, 20-22; Orph., Nashville, 23-25.

NATALIE and Ferrari: Orph., B'klyn, 20-25.

NAVASSAR Girls: Orph., Seattle.

NAZARRO, Nat. Troupe: Hipp., Cleveland, 27-Oct. 2.

NAZIMOVA: Orph., Colorado Springs, 16-18; Orph., Kansas City, 19-25.

FRANCIS DOOLEY AND CORINNE SALES

Booked Solid

Direction Jas. E. Plunkett

NETTIE: Colonial, N.Y.C.; Prospect, B'klyn. 20-25.
 NEWBOLD and Gribben: Palace, Chgo. 19-25.
 NICHOLS, Nellie V.: Orph., Winnipeg.
 NIGHT with the Poets: Colonial, Norfolk, 16-18.
 NONETTE: Keith's, Boston, 20-25.
 NOHCROSS and Holdsworth: Orph., Minneapolis.
 NORDSTROM, Francis, Co.: Orph., Minneapolis; Palace, Chgo., 19-25; Hippo, Cleveland, 27-Oct. 2.
 NORDSTROM, Marie: Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-Oct. 2.
 NORTON and Lee: Orph., Kansas City; Orph., Omaha, 19-25.
 NGENT, J. C. Co.: Orph., Los Angeles, 12-25.
 ODIVA and Seals: Orph., B'klyn.; Bushwick, B'klyn., 20-25.
 OHLMEYER, Henry, Sextette: Orph., Frisco, 19-25.
 OLCOTT, Charles: Orph., Montreal, 20-25; Dominion, Ottawa, 27-Oct. 2.
 O'MALLEY, John: Maryland, Balto., 27-Oct. 2.
 ORANGE Pickers: Colonial, N.Y.C.; Palace, N.Y.C., 20-25; Keith's, Prov., 27-Oct. 2.
 OXFORD Trio: Henderson's, Coney Island, N.Y.; Orph., Memphis, 19-25.
 PAGE, Hack and Mack: Columbia, St. Louis.
 PALFREY, Hall and Brown: Shea's, Buffalo, 27-Oct. 2.
 PALMER, Gaston: Prospect, B'klyn.; Keith's, Boston, 20-25; Alhambra, N.Y.C., 27-Oct. 2.
 PARILLO and Frabito: Keith's, Cinti., Keith's, Louisville, 20-25; Palace, Fort Wayne, 27-Oct. 2.
 PATRICOLA and Meyer: Columbia, Grand Rapids, 20-25; Keith's, Toledo, 27-Oct. 2.
 PAUL, La Van and Dobbs: Temple, Detroit, 20-25; Temple, Rochester, 27-Oct. 2.
 PAYNE and Niemeyer: Orph., Frisco, 12-25.
 PEIREIRA, Sextette: Temple, Detroit, 20-25; Temple, Rochester, 27-Oct. 2.
 PERKIN, Mysteries: Orph., Los Angeles, 12-25.
 PELLETIER and Co.: Orph., Nashville, 27-29; Lyric, Birmingham, 30-Oct. 2.
 PIERCE, L. O. T. and Schofield: Keith's, Phila.; Maryland, Balto., 20-25; Grand, Pittsburgh, 27-Oct. 2.
 PIPEFAX and Pano: Orph., Portland.
 PREVOST and Brown: Keith's, Louisville; Grand, Pittsburgh, 20-25; Colonial, Erie, 27-Oct. 2.
 PRIMROSE Four: Orph., Winnipeg, 19-25.
 PRUNETTE, William, Co.: Orph., Montreal; Keith's, Boston, 20-25; Keith's, Prov., 27-Oct. 2.
 PUCK, Harry and Eva: Orph., Oakland; Orph., Los Angeles, 19-25.
 RANDEGGER, G. Alia: Keith's, Columbus; Forsythe, Atlanta, 20-25; Hippo, Cleveland, 27-Oct. 2.
 RAYMOND and Bain: Keith's, Louisville; Keith's, Dayton, 27-Oct. 2.
 RAYMOND and Caverly: Keith's, Dayton, 20-25; Palace, Fort Wayne, 27-Oct. 2.
 RAYNOR'S Dogs: Shea's, Toronto, 20-25.
 READINGS, Four: Keith's, Phila.
 REED Brothers: Forsythe, Atlanta, 27-Oct. 2.
 REESE, David and Basse: Orph., Denver, 19-25.
 REISNER and Gorg: Shea's, Toronto; Temple, Detroit, 20-25.
 REX'S Comedy Circus: Orph., Los Angeles, 12-25.
 RING, Julia, Co.: Columbia, St. Louis.
 ROBBIE and Robbie: Lyric, Birmingham, 16-18; Victoria, Charleston, 27-29.
 ROBINSON, Bill: Grand, Pittsburgh; Palace, Fort Wayne, 20-25; Columbia, Grand Rapids, 27-Oct. 2.
 ROMAS, Seven: Palace, Chgo., 19-25.
 ROWNEY and Bent: Orph., Seattle, 19-25.
 ROSE, Julian: Grand, Pittsburgh, 20-25.
 ROSHANARA: Palace, N.Y.C.; ROSK, Eddie: Columbia, St. Louis; Orph., Memphis, 19-25.
 ROVER, Al., and Sisters: Maj., Milwaukee, 19-25.
 ROYE, Ruth: Keith's, Dayton, 20-25; Keith's, Youngstown, 27-Oct. 2.
 RUDDOLPH, Henry: Keith's, Indianapolis; Keith's, Louisville, 20-25; Palace, Fort Wayne, 27-Oct. 2.
 RUSSELL and Calhoun: Orph., Nashville, 16-18; Colonial, Norfolk, 20-22; Lyric, Richmond, 23-25.
 RYAN and Lee: Orph., Memphis; Orph., New Orleans, 19-25.
 RYAN and Tierney: Orph., B'klyn.; Bushwick, B'klyn., 20-25; Colonial, N.Y.C., 27-Oct. 2.
 RYAN, John, Co.: Orph., Montreal; Dominion, Ottawa, 20-25.
 SABINE, Vera, Co.: Hippo, Cleveland, 20-25; Palace, Fort Wayne, 27-Oct. 2.
 SAFE, T. First: Keith's, Wash., 20-25.
 SALL, Chick: Palace, Fort Wayne, 27-Oct. 2.
 SALON Singers: Orph., Frisco; Orph., Oakland, 19-25.
 SAM, Long Jack: Orph., Seattle, 19-25.
 SAMOYA, Maj.: Milwaukee, 19-25; Keith's, Toledo, 27-Oct. 2.
 SAMPSON, Ray: Palace, Chgo.; Palace, Fort Wayne, 20-25; Columbia, Grand Rapids, 27-Oct. 2.
 SANLEY and Norton: Maryland, Balto.; Grand, Pittsburgh, 20-25.
 SAWYER, Joan: Orph., Los Angeles.
 SCHLEF, Fritz: Orph., B'klyn., 20-25.
 SCHOOLER and Dickinson: Keith's, Toledo, 20-25.
 SCHWARTZ Brothers: Alhambra, N.Y.C.; Colonial, N.Y.C., 20-25.
 SCOTCH Lads and Lassies: Shea's, Buffalo, 20-25; Temple, Detroit, 27-Oct. 2.
 SCOTT and Keane: Keith's, Fort Wayne; Columbia, Grand Rapids, 20-25; Temple, Detroit, 27-Oct. 2.
 SEEBACKS: Bushwick, B'klyn., 20-25; Keith's, Wash., 27-Oct. 2.
 SHAL and Mathews: Hamilton, Can., 27-Oct. 2.
 SEN MBI, Lady: Orph., Montreal, 20-25; Dominion, Ottawa, 27-Oct. 2.
 SHALCH, Bertha: Shea's, Buffalo; Shea's, Toronto, 20-25.
 SHANNON and Annis: Orph., Omaha; Orph., Kansas City, 19-25.
 SHARROCKS, The: Keith's, Prov., 27-Oct. 2.
 SHAW, Lillian: Orph., B'klyn.
 SHAW, Mary, Co.: Keith's, Prov., 27-Oct. 2.
 SHAYNE, Matthews, Co.: Columbia, St. Louis, 19-25.
 SHERMAN, Van and Hyman: Maj., Milwaukee.
 "SHIPS That Pass in the Night": Keith's, Wash.; Maryland, Balto., 20-25; Keith's, Phila., 27-Oct. 2.
 SHIRLEY, Eva: Orph., Oakland; Orph., Los Angeles, 19-25.
 SHIRLI, Rives and Harrison: Orph., Oakland, 19-25.
 SHORNE, Hermine: Keith's, Phila.; Keith's, Wash., 20-25; Shea's, Buffalo, 27-Oct. 2.
 SINGER and Ziegler Twins: Columbia, St. Louis; Orph., Memphis, 19-25.
 SKATERS, Bijou: Orph., New Orleans.
 SMITH and Austin: Palace, Chgo.; Maj., Milwaukee, 19-25.
 SMITH, Irene and Bobbie: Keith's, Wash., 20-25; Alhambra, N.Y.C., 27-Oct. 2.
 SOCIETY Buds: Orph., Salt Lake City, 19-25.
 SOLAR, Willis: Orph., Oakland; Orph., Los Angeles, 19-25.
 SURETTI and Antoinette: Keith's, Phila., 20-25.
 STAINES, Circus: Maj., Milwaukee; Maj., Chgo., 19-25.
 STANLEY, Alleen: Lyric, Richmond, 16-18; Forsythe, Atlanta, 19-24; Lyric, Birmingham, 28-30; Bijou, Nashville, Oct. 1-3.
 STATUES, Five: Forsythe, Atlanta.
 STEDMAN, Al. and Fannie: Prospect, B'klyn.; Orph., Montreal, Can., 27-Oct. 2.
 STEINBER, The Brothers: Orph., Denver; Orph., Lincoln, 19-22; Orph., Colorado Springs, 23-25.
 STONE and Hughes: Palace, Chgo.; Bushwick, B'klyn., 27-Oct. 2.
 STONE, Tracey, Co.: Maj., Milwaukee, 19-25.
 SULLIVAN, Arthur Co.: Keith's, Toledo; Hippo, Cleveland, 20-25; Columbia, Grand Rapids, 27-Oct. 2.
 "TANGO Shoes": Orph., Frisco; Orph., Oakland, 19-25.
 TANGUAY, Eva: Alhambra, N.Y.C., 27-Oct. 2.
 TAYLOR, Eva, Co.: Hippo, Cleveland; Keith's, Dayton, 20-25.
 TEDDY, James: Orph., Denver, 19-25.
 "TELEPHONE Tangle": Orph., Portland.
 TEN EYCK and Welby: Keith's, Fort Wayne; Keith's, Youngstown, 20-25.
 THORNTON, James and Bonnie: Columbia, St. Louis; Orph., Memphis, 19-25.
 THURBER and Madison: Colonial, Erie.
 TOONEY and Norman: Palace, N.Y.C.
 TOWER and Darrell: Keith's, Boston.
 TOYO Troupe: Orph., B'klyn., 27-Oct. 2.
 TROVATO: Keith's, Louisville; Keith's, Columbus, 20-25; Keith's, Dayton, 27-Oct. 2.
 TUCKER, Sophie: Colonial, Erie; Keith's, Phila., 20-25.
 TUSCANO Brothers: Keith's, Cinti., 27-Oct. 2.
 USHER, Claude and Fanny: Maj., Milwaukee; Columbia, St. Louis, 19-25.
 VADIE, Mile. and Girls: Temple, Detroit; Temple, Rochester, 20-25.
 VAGHANTS, Three: London, Can.; Stratford, 20-25.
 VALENTINE and Bell: Orph., B'klyn.; Alhambra, N.Y.C., 20-25; Bushwick, B'klyn., 27-Oct. 2.
 VAN and Schenck: Palace, Chgo.; Hippo, Cleveland, 20-25.
 VAN, Billy B. Co.: Hippo, Cleveland, 20-25.
 VAN, Charles and Fannie: Orph., Seattle.
 VANDERBILT and Moore: Maj., Milwaukee.
 VERNON, Hope: Orph., Memphis, 19-25.
 VETERANS, The: Orph., B'klyn.; Keith's, Prov., 20-25; Keith's, Wash., 27-Oct. 2.
 VIOLINSKY: Orph., Frisco, 12-25.
 VOLUNTEERS, The: Orph., Denver; Orph., Lincoln, 19-22; Orph., Colorado Springs, 23-25.
 WALLEN, Leach, Trio: Orph., Nashville, 16-18; Palace, Fort Wayne, 20-25; Keith's, Dayton, 27-Oct. 2.
 WALSH, Blanche: Orph., New Orleans.
 WALTER, Wilmer, Co.: Keith's, Boston, 27-Oct. 2.
 WARD and Cullen: Temple, Rochester.
 WARD Brothers: Maj., Chgo., 19-25.
 WARREN and Dietrich: Forsythe, Atlanta; Orph., Jacksonville, 20-25.
 WATSON, Fred: Colonial, Elia, Pa., 27-Oct. 2.
 WATSON Sisters: Alhambra, N.Y.C.; Prospect, B'klyn., 20-25; Colonial, N.Y.C., 27-Oct. 2.
 WEBER and Elliott: Orph., Seattle; Orph., Portland, 19-25.
 WEEKS, Marion: Shea's, Toronto; Temple, Detroit, 20-25; Temple, Rochester, 27-Oct. 2.
 WEILLY and Ten Eyck: Orph., Montreal, 27-Oct. 2.
 WERNER-Amoros Troupe: Keith's, Indianapolis; Keith's, Dayton, 20-25.
 WESTON and Clare: Orph., St. Paul; Keith's, Boston, 20-25.
 WHIPPLE, Huston, Co.: Maryland, Balto.; Maj., Milwaukee, 19-25.
 WHITE and Clayton: Keith's, Prov., 27-Oct. 2.
 WHITE, Carolina: Maj., Milwaukee.
 WHITE Hussars, Nine: Columbia, St. Louis; Orph., Memphis, 19-25.
 WHITFIELD and Ireland: Dominion, Ottawa.
 WILDE, Mr. and Mrs. G.: Dominion, Ottawa; Keith's, Prov., 20-25.
 WILLARD: Orph., New Orleans.
 WILLIAMS and Seral: Keith's, Phila.
 WILLIAMS and Wolfos: Bushwick, B'klyn.; Keith's, Boston, 20-25.
 WILSON and La Noir: Orph., Portland.
 "WOMAN Proposes": Colonial, N.Y.C.
 WOOD, Britt: Orph., Kansas City.
 WRIGHT and Dietrich: Keith's, Phila., 20-25; Keith's, Wash., 27-Oct. 2.
 WYNN, Bessie: Grand, Pittsburgh; Keith's, Cinti., 20-25.
 YOUNG and April: Orph., Jacksonville, 27-Oct. 2.
 ZARELLI, Leo, Trio: Shea's, Toronto, Can.

ROSHANARA

Authentic Exponent of Indian and Burmese Dances

MARY SHAW

IN VAUDEVILLE

Presenting "THE DICKEY BIRD"

Direction ARTHUR HOPKINS

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MORIN SISTERS

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EVELYN BLANCHARD

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MARIE NORDSTROM

Agnes Scott and Harry Keane

in "THE FINAL DECREE" By Agnes Scott

Author of "The Red Fox Trot" "Drifting" "The Wall Between"

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

AN M. P. BOARD OF TRADE

THE Motion Picture Board of Trade is at last a reality. Film men were slow to awaken to the necessity of a strong and thoroughly representative organization, for purposes of offense and defense, but the first step has been taken. The picture world has shown that it too can grasp the gospel of "preparedness"—that future assailants of the motion picture will have a vigorous force to reckon with.

It took a long time to bring it about, but, nevertheless, few more auspicious moments could have been chosen for the birth of the Board of Trade. Coming as it did, there remains time to perfect the organization before the Fall and Winter legislative sessions begin their tinkering with the industry. Though the handling of censorship agitation will prove but one phase of the Board's activities it is certain that in the coming months it will be an all-important one. A second attempt, following last year's failure, to secure State censorship in New York is certain, and ten other States are included in the list that will probably consider censorship bills this year. In the past few years the picture world has increased its debt to men like W. STEPHEN BUSH and JACOB BINDER, valiant workers against the censorship quacks, but in the future we shall have a united industry fighting its own battles. And it is not discouraging to the efforts of the volunteers to say that with the prestige and strength of a Board of Trade the prospects for success are vastly increased.

With its publicity work in opposition to the politicians and quack reformers but one aspect of the Board's activities, and its commercial work in the securing of equitable railroad rates, the holding of expositions, and so on, of equal importance, it is little wonder that film men hail the forming of the Board of Trade as easily one of the most important events in recent motion picture history. It means the birth of a spirit of unity that should be far-reaching in its benefit to all who live in the film world, it should also mean the death of foolish, cut throat competition that has not been entirely absent in the last few years. No organization other than the Motion Picture Board of Trade could be counted on to do this. The co-operation with the theatrical managers had its benefits, but there were inherent defects in the union of different interests that could not be overcome. We have had other trades associations—doomed to early deaths by their narrow and limited interests. But now we have that which has been sought so long—a union of film men, for film men; unselfish and all embracing.

With characteristic energy the Fa-

mous Players Company has already taken steps to minimize the effects of Saturday's disastrous fire and it is likely that the conflagration will not be allowed to interfere with the orderly course of business. But, nevertheless, the blow is by no means a small one, and the sympathy of film men is heartily accorded to ADOLPH ZUKOR, DANIEL FROHMAN and EDWIN PORTER. The irony of fate is doubly severe when one considers that the blow fell so closely on the heels of the announcement that plans had been completed for the erection on a new site of one of the greatest producing plants in the world—with a film storage vault that will be unique. But those acquainted with the spirit that animates the Famous Players organization need not be reassured that Saturday's disaster will not be allowed to halt in the slightest the vast expansion previously planned.

THE FRANK case film was shown in St. Louis—and now the St. Louis City Council is considering a bill providing for strict local censorship of motion pictures. And so it goes. It would be interesting to follow the trail of such productions as this and total the number of occasions in which it is the showing of the "notoriety-headliner" production that was responsible for the later move for censorship. With our stringent laws against pools and combinations it is dangerous ground to walk on, but who knows but what the newly-formed Board of Trade will be able to aid in clearing the film field of the producers who specialize in this filth. Publicity will do wonders and the Board will assuredly have the power of publicity at its command. There are other ways in which the Board can aid in cleaning house.

MUSIC THAT HAS CHARMS

"PEER GYNT," MOROSCO's elaborate production released this week by Paramount, is worthy of note for a reason aside from its interest as a screen production. The CYRIL MAUDE debut also inaugurates the latest move to uplift motion picture music, and the fortunate ones who have been able to secure advance views of the Morosco production and hear the musical accompaniment prepared for it say that this movement is among the most important of the screen year.

GEORGE BEYNON—you probably recall the Beynon Operatic Four—is the man responsible for the newest "uplift" movement, and he has enlisted in his support the Famous Players Company, the Lasky Company, and the Morosco Photoplay Company. The plan, in a few words, is this: Mr. BEYNON and his assistants are to put together orchestral settings for the pictures released by the three Paramount concerns, and these scores, published by the Schirmers, are to be supplied to exhibitors through the Paramount exchanges. Both the classics and original compositions are to be used in assembling the scores, the aim being to provide a perfect musical setting for the picture no matter what the outlay necessary.

A MIRROR representative found Mr. BEYNON a most interesting exponent of his ideas for the advancement of the musical accompaniment provided with pictures. "I have been studying the problem for some time," he declares, "but when I first approached the producers over a year ago I was met with practical objections which I could not at the time overcome. Since then, however, I have been testing the scheme out

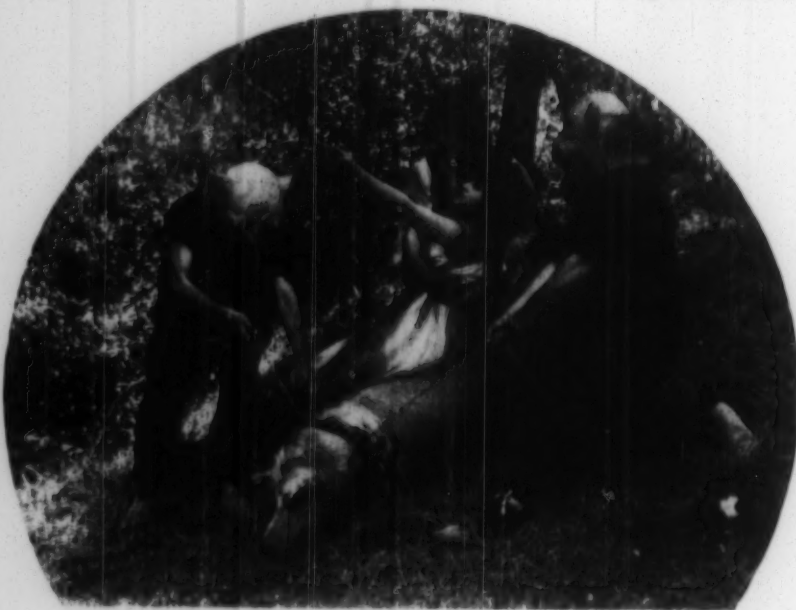
in a practical way, and on several occasions was so fortunate as to apply it to theaters in various cities where I was playing with my Beynon Operatic Four. I was also helped much in my project by the encouragement of CARL PIERCE, of the Morosco Company.

"I soon discovered that perfect synchronization was the whole secret of setting music to pictures. I evolved my system of synchronization following an experience in Worcester, where we were singing while 'Hypocrites' was on the bill. I persuaded the manager to let me handle the music for the picture. At the end of the film I used the BACH-GOUNOD 'Ave Maria' and had it sung by CAROLINE CASSELS, the contralto of my quartette. She was to begin singing at a certain point in the picture and I had it so timed that she was to finish just as the picture ended. And, although she did not once look at the picture while she was singing, she sang the 'Amen' every single time just as the film finished. This is the way it was done: Near the end of the film there was a certain point where the red lights were gradually raised and lowered with beautiful effect. When these lights came on Miss CASSELS knew that she ought to be at a certain point in her music, and if she had not yet reached that point she speeded up a bit.

"In the Paramount scores synchronization will be secured by notations that give the conductor a guide at every step of the film, so that, even if it has been cut, by watching the inserts and flashes noted on the score he is able to keep in time with the picture. We reveal each step in the action in conjunction with the music which accompanies it.

"We do not use any of the cut and dried 'hurries' such as are published for use with motion pictures. Some two months before the Paramount pictures are released to the exhibitors they will be run over for my assistants and myself in New York. We make notes of such music as we think will suit the spirit of the various scenes and our memories are aided by consulting the vast Schirmer library. The music that accompanies the picture is then put together, with each part carefully synchronized exactly with the scene which it illustrates.

"We follow the scheme of labeling each of the principal characters in a picture with a certain theme and when they reappear these themes are sounded. As we always have the music run just a bit ahead of the story, I believe the use of these themes will make the action so clear to the spectators that the necessity of using inserts will be greatly lessened. This is illustrated in 'Peer Gynt' when Peer finally returns to his home and Ingrid and the other characters are so changed that the audience could not recognize them. The recurrence of the themes will disclose their identity."



CYRIL MAUDE MAKES HIS MOTION PICTURE DEBUT.

In "Peer Gynt," Staged for the Screen by the Morosco Photoplay Company, and Released by Paramount.

FIRST FROHMAN-PATHE

"John Gayde's Honor," from Suro Play, the Initial Release Under New Connection

With C. Aubrey Smith, the well-known English actor, in the leading role, "John Gayde's Honor," a screen adaptation of the Alfred Suro play, will be the initial release of the Frohman Amusement Corporation on the Pathe Gold Rooster programme. A strong supporting cast is seen, this including Mary Lawton, Ben Hendricks, Ida Waterman, Richard Hatteras, and Charley Butler.

"Body and Soul," a drama adapted from William L. Hurlbut's play by Anthony Kelly and featuring Florence Rockwell, will be the second release of the Frohman Corporation under the exclusive distribution contract with the Pathe Exchange, Inc.

CATCH FILM THIEVES

Mutual Chief Sufferer from Band That Had 100,000 Feet of Film

The Mutual Film Company was notified last week by the police of Newark that 100,000 feet of developed film, valued at \$30,000, had been found in a raid on a rooming house in that city. Officials of the film company have recently missed large quantities of film stored in their exchange in Newark and suspect an organized band of thieves of stealing the film, changing the titles of the pictures and disposing of it to motion picture men in South America and Mexico.

It was said yesterday that other companies had also reported losses in a similar manner and concerted action is being taken to run to earth the men whom they hold responsible for the thefts. So far no definite clue leading to the identification of the alleged band has been discovered.

COLLIER WITH TRIANGLE

Legitimate Star Closes Contract Calling for Two Years' Work Under Sennett

William Collier will leave New York on November 1 for the Keystone, Los Angeles, where he will begin work on his initial screen appearance under the terms of a two-year contract closed last Saturday. He will carry with him the scripts of the principal plays in which he has achieved success on the stage. In his support will appear all the important funmakers of Keystone as well as specially engaged actors from the legitimate stage.

With William Collier, Eddie Foy, Weber and Fields, and others now working at Keystone, Mack Sennett will soon have a corner on comedians.

"SPARTACUS" AT CHAUTAUQUA

What is probably the largest gathering that ever witnessed a moving-picture performance, was the monster crowd that packed the great amphitheater at Chautauqua, N. Y. recently to see George Kleine's "Spartacus." The production was the biggest event in the season of Chautauqua. The great drama of Roman life thrilled the immense audience to enthusiasm, assuring a continuation of the novel innovation of motion pictures in this famous center of art and learning.

One of the interesting features of the performance was the incidental music. Modest Altschuler, who originally arranged the score for George Kleine shortly after the subject reached America, and who, with his marvelous symphony orchestra of fifty, startled Chicago critics when the film was given its initial presentation at the Chicago Auditorium at that time, was engaged by the Chautauqua. Altschuler at all times held his orchestra under an expressive direction and rendered what the Baltimore American terms "the greatest accompaniment any motion picture ever had."

The crowd ran into the thousands. Long before the overture every seat had been taken and hundreds were in line four deep in the aisles and standing spaces.

SELIG HAS A PICKFORD

Jack Pickford has joined the Selig Polyscope Company and was in Chicago, Ill., recently enroute to the Pacific Coast, where he will be engaged with the Selig Pacific Coast companies.

Although only 19 years of age, Jack Pickford has been engaged as a motion picture actor for the past seven years. He started in the work when he was in knee breeches. He has played important roles with the stock companies of Biograph, Pathe, Reliance and Famous Players. Among the famous productions in which he has appeared can be named: "Wild Flower," "The Love Route," "The Pretty Sister of Jose," "Girl of Yesterday," etc.

SECOND LOU-TELLEGEN LASKY

Lou-Tellegen, the international romantic star, who made two American tours as leading man with Mme. Sarah Bernhardt, has started work on his second photoplay for the Lasky Feature Play Company, at Hollywood, Cal. His first production, "The Explorer," was made on the Lasky ranch, where a replica of an African village had been built. The second photoplay is called "The Red Mirage," and the star and his company this week left Hollywood for three weeks in the Great American Desert, where they will camp out during the process of photography. It is believed they will be able to photograph a mirage.



AN UNUSUAL PHOTOGRAPH. BLANCHE SWEET IN TWO POSES IN ONE SCENE. "The Case of Becky" Is the Picture, and Frank Reicher, Lasky's Newest Producer, in the Center, the Director.

FIRE SWEEPS F. P. STUDIO

Loss Heavy in Blaze That Destroys New York Plant—Officials Already Planning for Reorganization

Three engines pumping on Monday to quench flames that started up again in what is left of the Famous Players studio on West Twenty-sixth Street, New York city, indicate the extent of the loss suffered when the entire building, of which the Famous Players occupied the fourth, fifth and sixth floors, burned last Saturday. The flames, which started in the Schirer Brand factory below the studio, soon reached the top floors, and despite splendid resistance offered the progress of the fire by a laboratory which the company had made fire-proof in every way possible, the entire building was soon in ruins. But for a five-alarm turned in by Deputy-Chief Martin, calling out a score of fire companies and drenching the entire premises, it is thought that the conflagration would have spread beyond the building in which it started.

Few Changes in Release Schedule

Undismayed by the total loss of their studio, laboratory and films, the officials of the company have engaged temporary quarters at 505 Fifth Avenue, where they occupy the floor and are rapidly pushing matters of reorganization. Adolph Zukor, president of the company, had this to say to a Mirror representative yesterday: "The blow is a severe one, but you may assure exhibitors and the public through THE MIRROR that we will be able to continue our production almost as we had planned. While it is true that we have lost the negatives of some of our most valuable films, entailing a loss which we have placed roughly at close to \$1,000,000, we will be able to retake a good many of these pictures, so that they may be released on the dates originally intended. There will be but two changes in our schedule. 'The White Pearl' booked for release Sept. 20, being replaced by a Lasky picture not yet determined, and 'The Mummy and the Humming Bird,' a later release which will have to be temporarily replaced. All our other pictures that are scheduled for early showing were in fireproof vaults and were saved.

"Among the pictures which were entirely lost are 'The Twisting Road,' featuring Mary Pickford; 'The Mummy and the Humming Bird,' with Charles Cherry in the principal role; 'Zaza,' with Pauline Frederick; 'Hella Donna,' with the same star; and 'The White Pearl,' starring Marie Doro. The negatives of each of these productions have been lost and it will be necessary to make most of these over again entirely. That our loss in the salary of our stars alone will reach a number of hundreds of thousands of dollars is painfully evident."

That this loss is in no ways a damper on the energy of the Famous Players' people may be judged from the fact that a company is being sent to Los Angeles to reinforce the players at the Western studio, and that plans are almost completed for sending several other companies to retake the exterior locations that were destroyed through the loss of the negatives.

"We greatly feel the kindness of the Universal Biograph, and Kessel and Baumann," Mr. Zukor said, "in offering us the use of their studios. There is a remote possibility that we may accept the offer of Messrs. Kessel and Baumann, although there are a number of other studios situated in and around New York, which

we could use temporarily. And in the meantime, we will push the construction of the new studio buildings at Marble Hill, on the Hudson River, as much as possible. The factory and laboratory, which we originally planned to have ready by the end of the year, will be hastened toward completion as fast as possible. Under the circumstances the two studios—the open air and the enclosed structure—which we had not intended occupying before some time in March, will also be hurried. We will give all our efforts to these buildings, leaving the completion of the office building and experimental laboratory until the last."

Benjamin P. Schulberg, publicity manager, when seen, reiterated a good many of the things Mr. Zukor had said. He laid more stress on the shock which the total loss has been to all the members of the company, many of whom were so scattered as not to have heard of the fire for more than twenty-four hours after it occurred. Mr. Schulberg said, "Outside of our film loss which we have already begun to replace by dispatching companies to the coast and other places, we are very glad to be able to say that no loss of life resulted from the fire. And you can tell the public that the output of the company will not suffer thereby. This is one of the advantages of making film a long time ahead, and having it ready for release, so that we will be able to reproduce in almost every case, what we have lost, in time for release as was originally intended."

The total insurance on the studio is said to have been \$50,000, as fire rates on film factories are excessively high.

VITA ASSOCIATION'S DANCE

The Vitagraph Benevolent Association, which includes in its membership the complete personnel of the Vitagraph Company at Flatbush, will hold a dance at McLaughlin's Bayside Casino, Sheephead Bay, on Wednesday night, October 27, in aid of the Hospital and Sick Fund. Every person connected with this famous picture producing company, from the heads down to the office boy, will compete in making this the gala event of the early Winter season. On that night, the Casino will house individually and collectively, the biggest assemblage of Vitagraphers ever seen together for an occasion of this kind. Already extensive preparations are under way to make of it a regal success. A. Victor Smith, the Vitagraph Studio Manager, will be master of ceremonies.

STARS SEEN IN "BOUGHT"

Frederick Lewis, one of the best known leading men on the American stage, and Ethel Gray Terry, who has won an enviable reputation as an ingenue, are to be featured in "Bought," the feature which Director Barry O'Neill is making at the World Film studio. "Bought" is a story throbbing with human interest. It will be the first picture of Mr. O'Neill's to be released by the World Film. The second feature that will be placed on the World Film programme will be "Children of the Abby."

WORLD FILM'S BIG DEAL

Selznick Company Has Purchased Rights to California Corporation Plays

The World Film Corporation announces that at a meeting of its board of directors, arrangements were completed for the purchase, outright, of all rights to the motion picture productions of "Mrs. Wiggs of the Cabbage Patch," "The Lily of Poverty Flat," and "Mignon," in which the famous film star, Beatriz Michelena was starred by the California Motion Picture Corporation. Heretofore, the features had been released by the California corporation through the World Film, but with the closing of the present transaction the California company relinquishes all rights to the photoplays.

Another announcement made by the World Film is that of the purchase of all film rights to Edward Sheldon's famous drama, "Salvation Nell." Beatriz Michelena starred in the film version of the play in which Mrs. Fiske scored such a triumph and the World Film also announces the purchase of another Michelena feature, "Minty's Triumph."

UNUSUAL PUBLICITY

Equitable to Have Supplement to Over Five Hundred Newspapers

Harry L. Reichenbach, General Press Representative and Advertising Manager of the Equitable Motion Pictures Corporation, concluded arrangements this week in behalf of this concern, whereby five hundred of the leading daily papers throughout the United States will on October 2, issue in conjunction with their regular Sunday paper, a magnificent Rotogravure Supplement, similar to that issued by the New York Times and other papers, which will contain eighteen pictures of Equitable and World Film stars.

When Mr. Reichenbach joined the Equitable Corporation, four weeks ago, the first thing he did was to communicate with the leading papers throughout the United States and offer them free of charge a magnificent Sunday Supplement, free of advertising and containing pictures and names of Equitable stars.

It was originally hoped by the Equitable Corporation that they would be able to dispose of one million of these Supplements through this channel, but so great was the response and so popular the idea, that it has now become necessary for the Equitable Corporation to print three million of these Supplements and the contracts are still coming in.

SELZNICK TO THE AID

Offers Screen Struck Girls a Chance to Prove Their Worth in Novel Contest

The World Film Corporation has inaugurated a contest that will give ten girls an opportunity to secure a place for themselves in the screen world and possibly to become stars. In collaboration with the Photoplay Magazine the film producers have offered to the ten girls who can convince a committee of judges that they have the appearance and intellect necessary to become screen stars, the opportunity of fame and fortune. The United States has been divided into five districts for the purpose of the contest. The applicants in each district must submit two photographs to the judges, one full face and one profile, with a 150 word letter on "Why I Want to be a Photoplay Star." Two winners will be selected in each district. They will then be brought to New York, and those passing the screen tests here will be given contracts for a period of at least one year.

EMELIE POLINI ON SCREEN

Still another star of the first-magnitude on the speaking stage has turned to acting for the motion-picture camera, the latest one to take up motion-picture work being Emelie Polini, who gained fame on both sides of the Atlantic in the leading role of "Hindle Wakes." Miss Polini is soon to be seen in the motion-picture play, "The Little Church Around the Corner," produced by the World Film Corporation.

BLANCHE SWEET'S NEXT

Blanche Sweet is at work on her new play which follows "The Case of Becky," from David Belasco's great production of the same name and in which Miss Sweet appears in a dual personality role. In the newest play which is called "The Secret Sin," Miss Sweet will appear as "sisters," and frequently during the action she is shown on the screen in two roles simultaneously.

OFFER FROHMAN FILM

The Authors Film Company has purchased the territorial rights for the states of New York and Pennsylvania for "Just Out of College," the Frohman Amusement Corporation's recent production of George Ade's farce-comedy of that name. They will release the production through this territory.

BORROWS A ZIEGFELD STAR

Through the courtesy of Florenz Ziegfeld, Arnold Daly, was able to secure Lucille Cavanaugh, of the Follies cast, to do her celebrated vampire dance in the second of the Ashton Kirke series, which is being staged by Ashley Miller for the Pathe programme. This production will be known as "The River Alley Mystery."



ROBERT C. VIGNOLA.
To Stage Kalem's "The Black Crook."

TO FILM "BLACK CROOK"

Another Out of the Ordinary Offering to be Presented by Kalem

"The Black Crook" is to be immortalized. Perhaps it is already immortalized in the memories of two generations of Americans, but Kalem has undertaken the task of presenting the famous old extravaganza on the screen so that the youngsters will not have to depend on the word of their elders but will be able to see "The Black Crook" for themselves. Kalem, which brought the cabaret to Squedunk in "Maxim's at Midnight," has again struck a chord of novelty.

Originally produced here at Niblo's Garden in 1866, "The Black Crook" has been presented almost continuously since, and in every town that boasted an "op'ry house." Their first view of "The Black Crook" is a memorable event in the lives of most men, and few will fail to recall the time when the "ballet corps of seventy ladies" was spoken of in whispered tones. As Kalem is adapting it, the fairy story of "The Black Crook" will be a wholesome tale, abounding in spectacular effects. Many novelties have been planned for which will have the effect of modernizing "The Black Crook." A star cast is being assembled, and the names will be announced in the near future. Robert Vignola, whose wide experience qualifies him as one of the best screen directors, will stage the production.

TWELVE A WEEK

American Film Company Now Turning Out Twelve Reels for Mutual

It is no wonder that the American Film Company's studios at Santa Barbara are a busy place, with twelve reels of pictures being turned out each week. Twenty-one directors are on the American staff now to keep up with the output necessary to supply the short releases and elaborate features for the Mutual Programme.

Under the new "Mustang" brand there will be a two-reeler every week, and a three-reel feature every three weeks. Under the "Clipper" brand there will be a three-reel master picture every three weeks; "Flying A," a two-reeler and a one-reeler every week; "Beauty," two one-reelers, and a four-reel "Flying A" master picture every four weeks, with a weekly two-reel chapter of "The Diamond from the Sky."

INITIAL TRIANGLE PROGRAMME

The date of the Triangle opening at the Knickerbocker Theater has been definitely fixed for Thursday evening, September 23. The first combination of plays and stars will be shown for ten days. It will include Dustin Farnum in "The Iron Strain," Raymond Hitchcock in "My Valet," Douglas Fairbanks in "The Lamb," and Harry Porter in a short Keystone entitled "A Game Old Knight." Openings of the same bill at the Chestnut Street Opera House, Philadelphia, and the Studebaker Theater, Chicago, will take place one week later.

FILM STARS NEAR DEATH

GLoucester, Mass. (Special).—Director Lucius Henderson is confined to his bed with a sprained leg, and Robert Hill and Mary Fuller are thanking their stars for a narrow escape by drowning here last week during the taking of scenes for a forthcoming picture. Miss Fuller as a mermaid and the men as fishermen were taking scenes on a rocky crag off the coast when giant waves struck them and carried them into the water. Others in the Gloucester party are Glen White, Paul Panzer, Harry Belmont, Sidell Dowling, George Bailey, James Arling, Mary Montreux, David Turner, Benjamin Blake, Marie Chotwell, William Crawley, Mrs. Robert Hill, and George Gordon.

KLEINE'S-EDISON FALL PLANS

"Vanity Fair" Inaugurates Edison Releases—Strong List Promised for October and November

For its October and November programs the Kleine-Edison Feature Service announces a series of big multiples well in keeping with the splendid reputations of both manufacturers and fairly illustrative of the present aims of the new service. October 6, marks the initial release for that month and the first of the Edison subjects to be handled through the Kleine offices. Needless to say, the Edison Company has been particularly anxious that its first release should be thoroughly representative of its future plans and ideals. With this in mind, Mrs. Fiske was engaged to portray her familiar role of Becky Sharp in Thackeray's immortal classic, "Vanity Fair."

Aside from the immense advertising value of both Mrs. Fiske's name and the well known title of the novel, "Vanity Fair" will prove an especially attractive "buy" from an exhibitor's standpoint because of the elaborate campaign arranged for its exploitation. All forms of advertising and publicity material will be utilized. The paper display is unusually handsome, having been prepared by one of the best known artists in New York. A wide variety of styles and sizes, all of it beautifully colored and given seven printings, is now ready, in addition to artistic portrait posters of Mrs. Fiske. Newspaper advertising, press stories, electrotypes, prepared advertisements, for exhibitors, window cards and a host of other "publicity-helpers" will be at the disposal of exhibitors for preliminary advertising. Some idea of its pretentiousness may be obtained from the cast, which includes more than four hundred people. The grand ball given by Lady Richardson, in Brussels, the night preceding the battle of Waterloo and which is interrupted by the appearance of a mud-spattered courier, who staggers into the great ball-room with news of Napoleon's attack, is a dramatic and spectacular bit of picture-making. The entire Edison studio was used for the staging of this scene, an orchestra was engaged, over four hundred costumes provided, and the curio shops of Manhattan ransacked for furniture and hangings of the period.

On October 13, the Kleine-Edison Feature Service releases its second Edison. This is "The Magic Skin," founded on the story of that name. Everett Butterfield, who is now playing the leading juvenile part in "The Last Laugh," at the 39th Street Theater, is seen in the lead. Mr. Butterfield is also well known for his work in "Ready Money," "The Man of the Hour," "The Misleading Lady," and others. The leading feminine role will be handled by Mabel Trunnelle. On October 20, George Kleine's "The Green Cloak," featuring Irene Fenwick, will engage the attention of theaters handling the Kleine-Edison programme. "The Green Cloak" is from the pen of Owen Davis. As usual, an all-star cast including Richie Ling, presents the story.

The November programme covers two Kleine features and one Edison. "The Politicians," that inimitable stage farce by Aaron Hoffman, has been filmed with Bickel and Watson, in the title roles. If these laugh-makers were funny in "The Fixer," they are doubly so in "The Politicians."

The offering for November 10 will be Edison's "The Purple Dawn," by Mary Rider. This is essentially a heart-interest story, containing many extraordinary views of the New York Ghetto, and featuring that popular favorite, Viola Dana. "The Purple Dawn" is followed by "The Sentimental Lady," a Kleine five-reel production featuring Irene Fenwick, and scheduled for release November 17. Owen Davis and Henry K. Webster are joint authors of "The Sentimental Lady." "The Sentimental Lady" was Miss Fenwick's last picture made prior to her road tour with "The Song of Songs."

The Kleine-Edison September programme is meeting with great success. George Kleine's "The Woman Next Door," release of Sept. 1, is the subject of much praise on the part of exhibitors, many of whom have played to capacity business and are booking return dates. "The Money Master," Kleine release of Sept. 8, features Frank Sheridan, Fania Marinoff, Paul McAllister, Ann Meredith, Sam Reed, Malcolm Duncan and Calvin Thomas, one of the most pretentious aggregations of stage stars ever engaged for a single feature. "The Fixer," Kleine release of Sept. 15, featuring Bickel and Watson, bids fair to establish a new standard for comedies. Elaborate interiors, a Broadway cast, which includes in addition to the comedians, such well-known players as Suits Edwards, Ben L. Taggart, Ruby Hoffman and John Nicholson, has made "The Fixer" one of the most costly of film negatives.

FORM BOARD OF TRADE

Representatives of Nine Companies and National Board Meet to Organize Protective Body

At a meeting to be held to-morrow directors of the newly-formed Motion Picture Board of Trade will be named, and plans made for the permanent organization of the body. The initial meeting to discuss the plan was held last Thursday and representatives of ten film organizations signified their intention to carry the movement through. The charter membership list will be closed to-morrow and incorporation asked for at Albany.

Representatives of the Metro Pictures Corporation, the Mutual Film Corporation, the Fox Film Corporation, the World Film, the Vitaphone, Lubin, Selig, Essanay, and Morosco Companies and of the National Board of Censorship attended last week's meeting. The purpose of the organization is to further the welfare of the industry by activities in several lines. The most important of these will be the fighting of legislation considered unfair. The laws governing censorship will be given especial attention, and the board will carry controversies with censorship boards to the courts when necessary to secure justice.

Publicity campaigns will be carried on in New York, New Jersey, Rhode Island,

Kentucky, Louisiana, Maryland, Mississippi, Georgia, South Carolina, Virginia, and Massachusetts, all States in which Legislatures will consider legislation pertaining to the motion-picture industry this Fall. The commercial activities of the board will include the holding of expositions, the securing of fair treatment in the transporting of films by railroads, the recasting of insurance and fire laws, and the conducting of a department of credit.

The membership will be divided into six classes with annual dues ranging from \$100 to \$500 annually. These will be manufacturers, dealers in supplies and equipment, selling exchanges, publishers, exhibitors, and miscellaneous members.

NEW "BEAUTY" STAR

Frank Borzage has been added to the forces of the American Film Company, at Santa Barbara and will be seen in productions released under the "Beauty" brand. Mr. Borzage will play opposite Neva Gerber, who has acquired strong popularity with the slicky "Beauty" followers.

Ever Heard of Beverly Dawn?

Beverly Dawn, head of the Photoplayers' Studio, Heintzman Building, Toronto, Canada, is doing a rushing business in the manufacture of picture stars. Mr. Dawn has already discovered one embryo Mary Pickford, and from his ads it would seem that he would not be very much surprised to find many more Mary Pickfords in the Canadian city who will "be earning princely salaries as soon as the managers are informed of their remarkable powers of expression and beauty." We have learned with considerable surprise from Mr. Dawn's advertisements that "there is an enormous demand among film producers for new faces and talented men and women," and that "it is admitted that extreme beauty, special talent or superior education are not absolutely necessary for success in photoplays." A Toronto reader, after complimenting The Mirror for putting numerous fake correspondence schools out of business, says, "If Mr. Dawn is not what he claims to be you would be doing a great favor to many of our young citizens if you would expose him." Frankly, we can't help the young citizens, since we do not know Mr. Dawn. Perhaps some of our readers do. Or, perhaps, since it is a motion picture trade publication, they do not.

KELLY WITH LUBIN

Prominent Photoplay Writer Joins Philadelphia Producing Firm

Anthony Kelly, who has sprung into prominence as one of the most promising scenario writers in the screen field, has been captured by Lubin. Mr. Kelly's most recent release, "Destiny," in which Emily Stevens is featured by Metro, is one of the most talked of films of the year.

Mr. Kelly was for a long time identified with the Essanay script department, but since coming East he has been unusually successful as a free lance writer. He is also engaged in playwriting for the legitimate stage. Mr. Kelly assumed his new duties at the Lubin studio Tuesday.

MARIE WAYNE IN PICTURES

Marie Wayne, who is supporting Richard Carle in the Pathe Gold Rooster play, "Mary's Lamb," is new to pictures but well known in vaudeville as one of the team Dealey and Wayne. Donald MacKenzie, who is producing the picture, saw her in the act and liked her work so well that he gave her the opportunity in pictures. Miss Wayne was born in Tokio, Japan, of American parents.

TO COLOR PATHE FEATURE

"The Shrine of Happiness," a three-reel Babson production which is to be released through Pathe, has been sent to France to be colored. This film, featuring Miss Jackie Saunders and William Conklin, has a wealth of wonderfully beautiful exteriors, being made in southern California, and will be a finished production when it comes back in the late Fall, after being treated to the magic touch of Pathecolor.

TO STAGE "MILK WHITE FLAG"

Charles Hoyt's "A Milk White Flag" will be the next of the Hoyt comedies to be staged at the Selig Chicago studio. T. N. Heffron has just completed the production of "A Stranger in New York" from the Hoyt pen, with Otis Harlan in the leading role. Grace Darmond is also seen in this production.

NEW FLICKERLESS SHUTTER

M. C. Fullenlove, of 425 West Chestnut Street, Louisville, Ky., is demonstrating a newly patented revolving shutter, which is claimed to result in greatly improved projection. Mr. Fullenlove intends to form a company to manufacture the shutter. Demonstrations have been given in the Novelty and Majestic Theaters, Louisville.



Clifton Crawford.



Max Figman.



Richard Carle.



Burr McIntosh.

SOME OF THE STARS SEEN IN PATHE'S "GOLD ROOSTER" FEATURES.



ASHLEY MILLER.

The recent photographs of Pathe "Gold Rooster" producers published in THE Mirror failed to carry a likeness of Ashley Miller, who is staging the forthcoming Arnold Daly series, so we are giving you a late photograph of that prominent feature director this week. Ashley Miller and Arnold Daly seem to form a good team, each speaks most highly of the other—if you know directors and their stars you'll know what that means—and a series above the ordinary is promised in the "Ashton Kirke—Investigator" tales. There is also a hint of an Arnold Daly feature comedy to be staged by Mr. Miller.

FILM PIONEER DIES

Edward Phillips, Member of Original Vitaphone Stock, Succumbs to Heart Trouble

Edward R. Phillips, one of the original members of the Vitaphone Stock company and one of the best known screen players, died Sunday, Aug. 29, of heart trouble. He is survived by a widow and two children.

Mr. Phillips joined the Vitaphone company about ten years ago, and for eight years was one of the most active players, appearing in every kind of character imaginable. He was advanced to the position of directorship at a time when there were only four directors, including Charles Kent, the late William Ranous, and Van Dyke Brooke, regularly employed by the Vitaphone company. Two years ago he was compelled to retire from active service on account of ill health. On his recovery, however, he again returned to the Vitaphone company, but after a year, in which he played lighter character parts, was compelled to retire permanently on account of the recurrence of his former illness.

Previous to his appearing in pictures, Mr. Phillips was recognized as one of the leading players on the legitimate stage and appeared in support of many of the prominent actors of his day. His last road engagements were with Raymond Hitchcock in "The Yankee Counsel," and three seasons with Maclyn Arbuckle in "The County Chairman." Mr. Phillips brought the late John Bunny into the Vitaphone fold, and not only played opposite him, but directed many of the pictures in which Mr. Bunny appeared.

NEW FILM COMPANIES

ALBANY (Special).—The following newly formed theatrical and motion picture enterprises were granted charters by the Secretary of State this week:

P. and B. Amusement Corporation, New York city. Theatrical and motion pictures. Capital, \$1,000. Directors: Louis Weinberg, George Davis, Robert Lowenberg, 65 West 127th Street, New York city.

Ziegfeld Films Corporation, New York city. To engage in the theatrical, moving picture, and music hall business. Capital, \$50,000. Directors: William K. Ziegfeld, Walter E. Koch, Irwin B. Cochran, Ansonia Hotel, New York city.

Vic's Big Hits, Inc., New York city. To manufacture and deal in motion picture films, machines, and devices used in motion picture and theatrical business. Capital, \$5,000. Directors: Vic Perez, Emanuel J. Ginsberg, Samuel Ginsberg, 145 West Forty-fifth Street, New York city.

The Strand of Brooklyn, Inc., Brooklyn, N. Y. Theatrical and moving pictures. Capital, \$2,100. Directors: Charles Steiner, Helman W. Weisner, Jacob Schwartz, 111 East Seventh Street, New York city.

The Basil Corporation, New York city. Theatrical and motion picture business. Capital, \$1,000. Directors: Harry R. Woods, F. Worthington Hine, Kenneth Cowan, 61 Broadway, New York city.

The National Projector Company, New York city. To manufacture motion picture machines and devices of all kinds. Capital, \$500. Directors: H. Jermain Slocum, M. S. Slocum, John L. Feeney, 30 Church Street, New York city.

Whitman Amusement Company, New York city. A general theatrical and motion picture business. Capital, \$200,000. Directors: Frederick C. Simons, M. P. Winne, Samuel S. Slater, 107 West Seventy-sixth Street, New York city.

GEORGE W. HERRICK.

Philbrick's Patented Salary Booster

Will Philbrick, who has just completed a Summer engagement with the Drake Comedy company, copped out a film of himself in all his character creations on the stage and the screen. These begin away back with Girmsey in Hoyt's "A Bunch of Keys" (when Will was considerably thinner than he is now), and continue through his tramp in "Panhandle Pete," strong man in "A Modern Samson," dope in "The Beauty Doctor," wench in Ziegfeld's "Follies," and gentlemanly inebriate which he played with Richard Carle in "Jumping Jupiter."

"This film saves a lot of breath," says Philbrick, "for when a manager or director looks me over like a total stranger and remarks coldly: 'What did you ever do?' I lure him to the nearest exhibition room, bribe the operator to run my own personal film—then sit back and smoke and boost my salary every time the victim smiles."

PREPARE "STORY OF A BAD BOY"

PORTSMOUTH, N. H. (Special).—Last Saturday morning Gustave Frohman, in the quaintly furnished old kitchen of the Nutter house on Court Street, now the memorial to Thomas Bailey Aldrich, read the scenario for the producing of "The Story of a Bad Boy" in motion pictures, before an audience of persons who are deeply interested in the coming production. Among those present was Judge Henry A. Shute, of Exeter, the author of the "Diary of a Real Boy," and a party of ladies from the academy town. Interest in the coming production is daily increasing and local people are beginning to realize that it means a big advertisement for this city, where all the scenes are laid. As many of the scenes in "The Story of a Bad Boy" are laid in the Nutter house, where Mr. Aldrich passed his boyhood days, no more fitting place for the reading of the scenario could have been selected as it so closely connected the events of the past with the present time.

MOROSCO STUDIO GROWING

The steady expansion in the facilities of the Oliver Morosco moving picture studio still continues because of the growing extent of the productions. The big Council Street enclosure for the outdoor stages has been extended through to First Street, giving a depth of a full block and increasing the area to over 120,000 sq. ft. An extension of the big concrete wing forming the north wall of the glass-roofed stage is expected to be under way shortly, and this will provide the additional quarters for directors' offices and dressing rooms now beginning to be needed. The studio is now being occupied in the production of "The Yankee Girl," starring Blanche Ring in her original role.

"WHO'S GUILTY" NEXT PATHE

George Brackett Seltz, adopter of the "Exploits of Elaine," "The Galloper," and many other of Pathe's most successful releases, has been commissioned by the firm to write a series of photoplays under the general title of "Who's Guilty." Following somewhat the same plan as Pathe's very successful series "Who Pays?" the stories will be serious studies of life as it is and each will end with the query "Who is guilty for this social crime?" In many incidences it will be found that we, the state, are responsible for the mistake of an erring boy or girl. Mr. Seltz has just completed the first of the series which is entitled "Grist of the Mill."

HARVEY STAGING "NEAL" SERIES

From Balboa we receive word that Harry Harvey is the director in charge of the production of "Neal of the Navy," and not W. M. Handey, as announced in connection with the initial showing of the serial. Mr. Harvey is well known as a screen producer and has been with Balboa since its organization, in 1913.

NEWSY NOTES

Pictures are being made by the Pluragraph Company, which will present on the screen for the first time the manifold activities of the Red Cross Society, both in time of war and peace.

The Bert Levey Circuit of San Francisco has purchased the territorial rights to the Frohman Amusement Corporation's recent production, "Just Out of College," for the states of California, Arizona, Nevada, the Hawaiian Islands, Canada, and seven Southern States. Mr. Sherrill, President of the company, has just received a wire from the Bert Levey Circuit informing him that "Just Out of College" has been booked for the first one-week run, opening October 3, at the Tivoli Theater of San Francisco.

Increasing business throughout the Middle South and in particular in the immediate neighborhood of New Orleans, has made necessary the establishment of a George Kleine office in that city. Therefore, this territory, which up to the present has been handled by the Atlanta branch, will be in charge of Howard Gail, with offices at 103 Nola Building.

THE Kleine-Edison Feature Service

Announces

For September

THE WOMAN NEXT DOOR Sept. 1st Kleine

(By Owen Davis—

5 parts)

Featuring IRENE FENWICK, Richie Ling, F. Lawson Butt, Ben. L. Taggart.

THE MONEY MASTER Sept. 8th Kleine

(Founded on Cleveland Moffett's

stage drama, "The Battle"—

In 5 parts)

Featuring FRANK SHERIDAN, Paul McAllister, Fania Marinoff, Anne Meredith, Calvin Thomas, Malcolm Duncan, Sam Reed.

THE FIXER Sept. 15th Kleine

(Founded on W. M. Goodhue's

famous farce "Hello, Bill"—

In 5 parts)

Featuring BICKEL and WATSON, Ruby Hoffman, Snitz Edwards, Ben. L. Taggart, Alma Hanlon.

For October

VANITY FAIR Oct. 6th Edison

(Founded on the novel by Thackeray—

In 6 parts)

With MRS. FISKE.

THE MAGIC SKIN Oct. 13th Edison

In 5 parts

Featuring EVERETT BUTTERFIELD and MABEL TRUNNELLE.

THE GREEN CLOAK Oct. 20th Kleine

(By Owen Davis—

5 parts)

Featuring IRENE FENWICK and Richie Ling.

For November

THE POLITICIANS Nov. 3rd Kleine

(By Aaron Hoffman—

5 parts)

Featuring BICKEL and WATSON, Ruby Hoffman, Mae Morrison, Alma Hanlon, Snitz Edwards.

THE PURPLE DAWN Nov. 10th Edison

(By Mary Rider—

5 parts)

Featuring VIOLA DANA.

THE SENTIMENTAL LADY Nov. 17th Kleine

(By Owen Davis and Henry K. Webster)

Featuring IRENE FENWICK, Richie Ling, Ben. L. Taggart.

GEORGE KLEINE

General Offices: 11 E. 14th Street

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226 W. 42nd Street

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103 Nola Building

PHILADELPHIA
1309 Vine Street

CHICAGO
166 N. State Street

DALLAS
238 Saner Building

LOS ANGELES
514 W. 8th Street

PITTSBURGH
123 Fourth Avenue

ATLANTA
71 Walton Street

DENVER
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The First Gold Rooster Play

FEATURING

CLIFTON CRAWFORD

Broadway's most celebrated
comedian in RICHARD HARDING
DAVIS' best play, produced by
DONALD MACKENZIE.



DONALD MCKENZIE



MELVILLE STEWART



FANIA MARINOFF



JESSIE RALPH



RHYE ALEXANDER



Five Parts of solid enjoyment
and continuous laughter. The
very cream of legitimate comedy.

MR. CRAWFORD is supported by a superb cast,
including **FANIA MARINOFF, JESSIE RALPH RHYE
ALEXANDER, MELVILLE STEWART, DAVID BURTON**
and **SAM RYAN**.

Released September 10th. **BOOK IT NOW!**

Special musical programme for all Gold Rooster Plays **FREE.**

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GAIL
KANE



BRUCE
MCRAE

The
second
Gold Rooster
play in 5 parts

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success by PAUL ARMSTRONG and
WINCHELL SMITH. Featuring GAIL
KANE and BRUCE MCRAE. Produced
by GEORGE FITZMAURICE.

A superb drama played by real stars.

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PATHÉ PRODUCER



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THE MONEY MASTER

(GEORGE KLEINE)

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ADAPTER OF

The Exploits of Elaine
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"The Esterbrook Case"

(Vita-graph Co.)

"In the Fog"—(Famous Players Co.)

Adapted by

"Via Wireless"

(Pathe Freres)

Arnold Bennett's "Hugo"

(Pathe Freres)

"At Bay"—(Pathe Freres)

ASHLEY MILLER

FEATURE PRODUCTIONS

Houseboat Arkady, Huguenot Yacht Club

New Rochelle

Now directing Mr. Arnold Daly's new serial

NEWSY NOTES

The Parkway Theater, North Avenue near Charles Street, Baltimore, will be ready for opening in October. Charles F. Lawrence, formerly manager of the Colonial, that city, has been offered the reins.

The new Strand Theater, Denver, has opened in a blaze of glory. Its mammoth electric signs bring the candle power of Curtis Street, Denver, to the million mark.

"The Triumph of Venus," by Edwin Bower Hesser, is a forthcoming Cort screen production. The story, which will be staged under the supervision of the author, embraces a cycle of the best known legends of Venus.

The Paterson Opera House is to be a picture theater, seating 1,500. The Adams Brothers hold the lease. A new building is to be erected.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—Jack W. Kerrigan, head of the Kerrigan-Victor Company, who has been at Lake Tahoe, California, since the middle of June, doing a series of two, three and four-reel features and Western drama productions for the Universal Company, has just finished a three-reel drama, entitled "The Troubadour of El Dorado," written by Nell Shipman. Mr. Kerrigan directed the production as well as played the title role. The story deals with the adventures of an Irish boy in a placer mining camp.

Since establishing his camp and studio at Lake Tahoe, Mr. Kerrigan has finished the following productions: "Payment Received," "A Night in the Pines," "The Code of the Mounted," "A Kentucky Idyll," and "Son of the Stars," a four-reel Indian romance in which he plays the title role as well as that of his father.

Mr. Kerrigan is planning the production of at least two two-reel features before returning to the Pacific Coast studios, one of these productions being a pastoral entitled "Good-By, Summer."

Contrary to a recent announcement made by the Fine Arts studio, De Wolf Hopper will make his film debut in the title role of Cervantes's "Don Quixote." It was at first decided for the comic opera star to revive on the screen the eventful life of Dickens's "Mr. Pickwick."

H. M. Horkheimer, president and general manager of the Balboa Company, has gone East on his annual Fall business trip.

to be that a follow-up group of screen stories is to be filmed at the Long Beach studio. It has been suggested tentatively that the new series be called, "Who is Guilty?" It will, in all probability, be taken up as soon as "Neal of the Navy," the twenty-eight-reel serial, which the Balboa company is now producing, has been completed.

Charles F. Lummis, the historian, author of several books, the most prominent of which is "The Land of Poco Tempo," has been secured by the Fine Arts Film Studio to assist in the detail work of the feature production, "The Penitents."

Hobart Bosworth and his company of players have gone to Bear Lake, where they are to stage the exterior scenes in a five-reel story of the Canadian Northwest, entitled, "Natawangan," written by Roland Bradbury and produced by the Universal Company.

Helen Ware, the well known actress, will make her debut at the Fine Arts Film Studios in a story, "Cross Currents," written specially for her, by Mary H. O'Connor.

Joe Weber and Lew Fields arrived in Los Angeles, Sept. 3d, and were immediately conducted to the Keystone studios by Mack Sennett. After inspecting the plant they were driven to their Hollywood bungalows, engaged for them by the Keystone Company. They are at present busy at work under the direction of Mr. Sennett.

With these famous comedians together with Eddie Foy and the Foylets, De Wolf



IT'S ALWAYS SUMMER IN CALIFORNIA.

"Jackie" Saunders, of Balboa, on the Beach at Long Beach.

While he is away E. D. Horkheimer, secretary and treasurer of the company, is in command at the Balboa studio. One of the brothers is always in New York to look after the interests of the company.

It has been decided to replace the wooden buildings at the Keystone studios with concrete structures. Work will be started within a few days and the entire group of buildings will be reconstructed in reinforced concrete as rapidly as possible. The outlay, exclusive of the cost of additional ground space is estimated at one hundred thousand dollars. The present plant occupies two city blocks and additional land has been purchased adjoining the original site.

The latest equipment will be installed in every department. Extensive offices and scenario rooms have been planned, new garage, two modern flying machines, one a biplane, the other a monoplane, machine shops, property rooms, an enlarged cafe, completely furnished dressing rooms, in fact everything that will supply efficiency and comfort to the Keystone people.

Following a suggestion of Henry McRae, director general of the Universal's Pacific Coast studios, some 250 children from the Los Angeles orphanage were given a day's outing at Universal City, Sept. 2. Cars chartered by the company met the little folks at the door of the orphanage and took them out to the picture city. Animal stunts were staged for their delectation by Paul Bourgeois; they were granted permission to watch the Smalleys in their production of some interesting scenes in the "Dumb Girl of Portici," but interesting as was all of this, it was tame compared to the big luncheon with which they were served and the fun afterwards. A number of scenes were made of the children which Director Otis Turner hopes to be able to use in his George Fawcett production of "The Frame-Up."

Anna Little, former leading woman with the Universal Company, who recently became a member of the American Company at Santa Barbara, has been spending a few days in Los Angeles. She is at present appearing in Van Loan's "Man Afraid of His Wardrobe," but contemplates going with another company on its completion.

The Balboa company announces that so popular has the "Who Pays" series proved

Hopper, Helen Ware, Billie Burke and a few other well known thespians it appears that the Balboa has moved from New York to Los Angeles.

By the way De Wolf Hopper, when recently interviewed as to what was really the reason of his entrance into filmdom, replied: "My prodigal son is now seven months old, and the thought of the benefit that he would receive by spending a year in salubrious California greatly prompted me to accept the brilliant Fine Arts Film offer, their contract calling for fifty-two weeks of my services."

In the production of one of the installments of the "Broken Coin" series, Grace Cunard, leading woman in the production, received an injury so serious as to cause her removal to one of the Los Angeles hospitals for an immediate operation. It will probably be some time before Miss Cunard will be able to resume her work before the camera.

The marriage of Billy Gilbert and Norma Felicia has just come to light. Both are members of the Keystone Company.

To promote bon camaraderie among the studio force, the Balboa Company provides some unusual entertainment for its people each month. The latest was a plunge party in the Long Beach natatorium, following a warm day. The various aquatic contests were won by Lillian Lorraine, Jackie Saunders, William Courtleigh, Jr., and Ruth Roland.

Speaking of Jackie Saunders, we did not know that the little notice stating that she had received an offer would create so much excitement. Jackie is being bombarded with questions from both players and film fans who want to be taken into her confidence, but the famous Jackie smile is their only answer.

Jacques Jaccard and Helen Leslie (Mrs. Jaccard in private life), have returned from Lake Tahoe, where they have been working with the Kerrigan-Victor Company for the past two months. Immediately upon his arrival at Universal City, director Jaccard ran to the projection room to see a picture, any picture, he did not care what it was. He had been two months in the woods producing pictures without having a chance to see one projected.

Courtenay Foote, the English actor, has

(Continued from page 42.)

THE FROHMAN AMUSEMENT CORPORATION
ANNOUNCES

MR. C. AUBREY SMITH

in a Photo-Play from the
strong drama of that name

JOHN GLAYDE'S HONOUR

BY ALFRED SUTRO



A PLAY in which the skill of this famous
playwright is matched by the acting of a
splendidly balanced cast, carefully selected for
their known abilities as actors in the "legitimate."



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NEW YORK

WHAT THEY SAY of US

NEAL OF NAVY IS
S NEW PATHE SERIAL

The Morning
Telegraph
Tuesday
Sept-7-15

RELEASED EXCLUSIVELY THROUGH
THE PATHE EXCHANGE, INC.

EXECUTIVE OFFICES
25 West 47th Street, New York

FEATURE FILMS OF THE WEEK

The "Gold Rooster" Crows Again With Release of Fitzmaurice's "Via Wireless"—"Trilby" a Strong Screen Offering—"Esmeralda"—"The Circular Staircase" Filmed by Selig—Other Features

"VIA WIRELESS"

Five-Part Pathe Drama, Adapted from Winchell Smith's and Paul Armstrong's Play. Produced by George Fitzmaurice and Released Sept. 17, by Pathe. Adaptation by Guido Bergere, as the Second Gold Rooster Feature.

Lieutenant Sommers Bruce McRae
Frances Durand Gail Kane
Durand, her father Harry Weaver
Edward Pinckney, his superintendent Paul McAllister

Brandon Hurst
Marsh, his draughtsman Paul McAllister

Sensationalism, an offering that started as a satisfactory melodrama inherited from the legitimate boards, finds a melodramatic footing to a most satisfying degree, now that the plot has reached the favored realm of the screen. And assuredly there could be found no more responsive medium for putting on scenes such as the Smith-Armstrong play suggested. Where could we picture the white hot glow of the iron furnace and the shining bar as it went through the rolls any better than in pictures; where would we find room for a real warship, with or without Uncle Sam's permission, gracefully gliding as suitable accompaniment to certain parts of the picture; where, again, could we find room that disappearing coast guns and big-bore mortars might be transplanted so that an audience might see them and be properly thrilled at their being fired; and where, again, would the use of wireless as an aid to a sinking vessel be more apt, or in its use, come closest to awakening the excitement that such a mishap should awaken? Not on the stage assuredly, for the stage is narrow, cramped and unreal when it comes to picturing any or these things, while a picture man's camera may be carried to whatever convenient spot will catch the superbly spectacular and gather it for the screen. In this respect, "Via Wireless" is a collection rarely equalled.

The film corresponds to the pains taken at the producers of "The Whip" or "Seduced Orders" would take to properly present a big melodrama at the Manhattan Opera House. Nothing has been too expensive, apparently, and with a director who does not seem to care to how much trouble he goes the result is, mildly speaking, gratifying. Mr. Fitzmaurice's thoroughness also shows in other directions. While not a very complicated state of affairs, he invariably picks up his action in the succeeding scene, and in any number of instances displays his thorough appreciation of the theatrical, the artistic, and the dramatic.

Excellent judgment in selecting the cast has also helped to establish the film high up in the worth-while offerings of the month. Outside the fact that the principals are probably beyond being improved upon, a judiciousness that reaches down to the least member of the considerable cast and extras makes it a picture entirely above cavil. What may be a sad state of affairs for the stock actor in the picture studio turns out in this case a matter of congratulation; the parts of "Via Wireless" could not be improved upon. Paul McAllister as the touselled haired draughtsman—he looked like a socialist—had the most spectacular part. Gail Kane will evoke much favorable comment from the women who will find occasion more than once to say, "Isn't she sweet?" She is, decidedly. Bruce McRae is a fine, manly figure of a lieutenant in the Navy, while Harry Weaver as the father and recipient of all Miss Kane's kisses has an enviable role. Brandon Hurst is the villain. To properly develop all the facts surrounding the invention of two different guns, both to be cast in the iron mills of the iron master, who has the pretty daughter, takes Mr. Fitzmaurice a considerable footage. He must thoroughly acquaint us with the draughtsman's invention of a new disappearing gun that would just meet some new government specifications. He must also

show the scheming superintendent and his plot to sell the invention to the iron master as the invention of an outsider. For this the draughtsman is to get a certain royalty, but the superintendent is to make much more, of course. Then comes the lieutenant with his gun, and the approval of the government, so that, if it proves a success, the other gun will not be necessary. That and the pretty daughter are two very substantial reasons for a sincere wish that the lieutenant's gun will fail.

Love scenes are interrupted to see him on his way to Turkish waters, where he may dream from the tarpaulin-covered bridge. That leaves matters at the super's will, and he arranges to spoil the new gun. It is taken out and, sure enough, explodes at the first fire. Mr. Lieutenant receives word to come right home. Now in the meantime, we forgot to say, when he left it was on bad terms with the pretty daughter, because of some remarks by the "super," so she has accepted the schemer, and now leaves on a yacht cruise to rest up before her wedding.

In the war zone a bomb strikes the ship and it commences to sink. A wireless call brings aid from the warship (the whole ship came home when the lieutenant traveled), and all are rescued, but it entails some very fine pictures, just the same. The climax is still to come, as the stage situation of the lieutenant arriving and facing the men who have done everything to ruin and kill him, include some of the strongest moments in a thoroughly strong series of scenes.

"Via Wireless" really contains too much material crowded into five thousand feet of thoroughly alive film, to be able to tell it all. If a good many features are one-reel subjects stretched into five, then here is a ten-reel subject compacted into half. Yet it does not seem the least bit crowded for one reel runs smoothly into the other in creating a consecutive, well told story. "Via Wireless" cannot send out its message to the public any too soon, with "C. Q. D." translated to mean, "Come Quick—Delightful."

"TRILBY"

Five-Part Screen Adaptation of Du Maurier's novel. Presented by the Equitable Film Corporation, and Released through World Film. Produced under the Direction of Maurice Tourneur.

Svengali Wilton Lackaye
Trilby Clara Kimball Young
Gecko Paul McAllister
Billie Chester Barnett

Another screen production lifts its head above the common level. "Trilby," the initial offering of the Equitable Film Corporation, may enter without apology, though not swaggeringly—into the select company that includes such pictures as "The Christian" and "An Allen." Maurice

Tourneur has again proven that he deserves ranking among the best of screen producers. In "Trilby" he has displayed a strong grasp of his subject and the screen's possibilities, a wealth of imagination, and an amazing knack of injecting "atmosphere." The Latin Quarter and its lovable characters as presented in "Trilby" is one of the most charming phases of the Equitable production.

"Trilby" follows more closely the story of the play than the novel, and wisdom is shown in eliminating characters that might have produced a diversity of interest on the screen. Our interest is centered throughout on Trilby, Svengali, and Billie, and with such players as Clara Kimball Young, Wilton Lackaye, and Chester Barnett in the roles it is readily apparent that the result is delightful. Mr. Lackaye probably reaps the greatest honors, his interpretation of Svengali reaching great heights. Miss Young does some of the best work of her career as Trilby, though it is a somewhat "different" Trilby. Chester Barnett entered strongly into the spirit of Billie. Paul McAllister is all that could be asked as Gecko.

Studio-built exteriors, and occasional panoramas of Paris aid to heighten the atmosphere. Following these glimpses of the Latin Quarter comes Svengali's wanderings with Trilby, a period in the lives of the characters shown by means of flashes and dissolves that are of value in strengthening the illusion.

The concert scenes, when Trilby, under the influence of Svengali, has become the sensation of Europe, are well handled, though it would seem that the tempo of the action at the climax might have been speeded up to advantage.

"THE CIRCULAR STAIRCASE"

Five-Part Selig Red Seal Drama Adapted From Mary Roberts Rinehart's Novel. Directed by Edward J. LeSaint and Released by V-L-S-E on Sept. 20.

Halsey Innes Guy Oliver
Aunt Ray Eugenie Besserer
Gertrude Innes Stella Raseto
Louise Armstrong Edith Johnson
Jack Halley William Howard
Liddy Anna Dodge
Mrs. Watson Jane Watson
Old Tom F. J. Tyler
Detective Jamieson Fred Huntly
Arnold Armstrong Clyde Benson
Paul Armstrong George Hernandez
Dr. Walker Bert Granby

Imagine yourself back in the days when the novel, from which this play was adapted, was written. The basic idea was to take a mystery and by adding puzzling atmosphere to dark deed, by tacking murder onto unexplained fact to so confuse the average mind that all but the expert analyzer would give it up, turn to the last few pages and solve the riddle. In films we treat mysteries somewhat differently, following a

dramatic adage more closely that advises against keeping your audience in the dark, although the characters may be fooled, and ill. Here was Mr. LeSaint's problem. To disclose the secret, for it is well known that it takes but little to muddle up even the clearest of plots, and therefore take no chances on his story not getting understandably across, was one thing. The other consideration risked the interest, so the director chose the former, telling the story of Mary Roberts Rinehart's deed for deed, fact for fact, adding each bit of information as it became necessary or was deemed wise. Unfortunately the story is too long to warrant a detailed telling here, but that it is all there readers may rest assured. And, according to the prescription, interest is well sustained. Each bit of mysterious procedure is presented that it may add so much more to the pleasure of finally fudging out just what the mystery was.

Of course we might have suspected a secret staircase because none was shown at any time until the last reel and because the caption demanded that there be one. Yet there is nothing in the film to indicate it. Action transpires, as we have suggested, in innumerable glimpses and addenda, but none tends to suggest that anything happened in the fatal premises that ordinary staircases and window balconies might not reasonably permit.

The sets of the house were mostly re-enforced by grained wood work and cretonne wall covering. There were embrasures, carpeted stairs, and every mark of a well managed and expensive house. There was also a chimney bricked in that gave rise to the building of the circular staircase, but not much of the spiral edifice was shown. That was left to the title to convey.

A large and efficient cast took part. The principal parts were in the hands of a good many of Selig's stock aggregation. Perhaps what we mean by deceiving the audience may be illustrated in that one of the characters played in a moustache, which he pulled off at the very last to reveal his true character. Whatever fine work he may have contributed was, undoubtedly, lost.

Aunt Ray Innes takes the Armstrong house on the sublet principle, bringing with her Halsey, her nephew and Gertrude, her niece by adoption. Gertrude's fiancé, the cashier at the Armstrong bank, is heard arguing with Armstrong's son and that night a pistol shot having sounded in the deserted house the body of young Armstrong is found dead. An impenetrable mystery is soon created by every one of the above numerous characters, adding mystifying material to an already incomprehensible source of crime. Nor does death end with this casualty. More demise by natural and unnatural means complicates affairs beyond any possibility of chance comprehension, for a film is not a novel that may be laid aside while new wrinkles are mentally straightened out. Yet it must be admitted that it flows interestingly along, that it holds a vice-like attention, and that it is a thoroughly satisfactory mystery story even though you are not afforded the pleasurable hobby, had you not read the novel, of "doping it out" as you went along.

"ESMERALDA"

Four-Reel Famous Players' Adaptation of Frances Hodgson Burnett's Story. Directed by James Kirkwood and Released on the Paramount Programme Sept. 6.

Esmeralda Mary Pickford
Her Mother Ida Waterman
Her Father Fuller Mellish
Count de Montessin Arthur Hooes
William Estabrook, the artist.

Davis Hardy, the boy William Buckler
Charles Waldron

Any Pickford picture is an event in film circles, and take it from the Strand audience, it is standing room-only time as well.



BRUCE McRAE AND GAIL KANE IN PATHE'S FEATURE, "VIA WIRELESS." Staged by George Fitzmaurice.



THE PRODUCER AND A QUARTETTE OF THE STARS IN PATHE'S "GOLD ROOSTER" FEATURE, "THE GALLOPER." Jessie Ralph, Clifton Crawford, Paula Marinoff, Melville Stewart. In the Center: Director Donald MacKenzie.



WILLIAM COURTLEIGH AND LILLIAN LORRAINE IN PATHE'S "NEAL OF THE NAVY." Staged by Balbon.

For "Little Mary" packs the aisles and throws the announcer into hoarse despair, a most remarkable performance on a hot summer's night. But it was in no way more remarkable than the offering which the sweltering patrons of pictures' most popular actress had paid and suffered to see, for while Pickford pictures are always worth while, this chance to be one of the Pickford photopeaks, that, ranking with "Hearts Adrift" and "Tess of the Storm Country," may look down upon anything as presumptuous as a mere feature picture.

Pickford pictures also differ in another way, this having to do with a matter of script treatment, a bit of foresight that aims to give photo-fans every bit of pleasure they may derive from the treasured features and looks of its diminutive favorite. Not even the least important scene may be omitted. "Little Mary" must enter a door, must close it from the inside, must mount the stairs, and repeat the performance with her access to her own room. And did Mr. Kirkwood fail to allow her to pause on the stairs or to show her in at least one close-up every hundred feet, every fondly critical standee would be able to tell at once where her director had made his vital error. It is, moreover, an old-fashioned Pickford that greets her audiences, one with little bonnet, treasured muff, and sleeves puffed at the shoulders that wins the instant approval in another get-up. And it is the kind of a character that allows her to move the assembled devotees to tears and smiles in alternate waves of perfect understanding at the trials of a young country girl whose love affair runs very far from smooth. The audience laughed at the little feminine frills and spasmodic movements of the girl just as they tried not to let the rest of the celluloid cohort know that "Little Mary's" tears awakened a similar response in front of the screen. Take it all-in-all, it was as fine an opportunity as this charmer has ever had.

The nature of the play was greatly in favor of the excellent result. It opened at an old-fashioned farmhouse with the aspiring and assertive mother, with the gentle old father, and their girl. It is country "stuff" of the early nineties, a typical product of and for the big American domestic population to see itself and enjoy. There is also the country boy who really opens the picture when he meets the girl driving along the road. He, also, is a typical product of brawny acres and Yankee ambition combined with looks enough to make him the girl's choice. Nothing aristocratic about this family, but the mother, Ida Waterman Bliss, the part, not an agreeable one unfortunately, most acceptably. Her misplaced hauteur is in direct contrast to the mildness of the father, the real friend and conspirator to his daughter, and the opposite of his wife. It is this part that Fuller Mellish helps along to be a source of material to his director, especially in the later scenes. Charles Waldron is the boy, with Arthur Hoops, who enters as the villain in reel three, whiskered, sleek and physically repellent. It is notable support all through.

Those scenes in the farmhouse, the little incidents in which letters were posted, best muffs carefully put away, and robbers suspected in the middle of a dark night, were scenes of human nature. So were the experiences of this simple family after they move to the city, rent a fine home and try to put on style. Mother succeeds very well, as elderly women not infrequently bridge the social chasm, but neither her daughter nor her husband take to it naturally. Much more accidental was the discovery of ore on the farm property, the means of their social pilgrimage in the big city. Quite painful, also, was the false message by which the mother led her daughter to believe that the boy, who had gone to the city to make his fortune, had died. After that nothing seems to matter, so the girl agrees to marry the Count, who is mother's selection. Owing its very life to fortuitousness is the message which arrives on her wedding day. This states that ore, which has given out on the Esmeralda property, has cropped out again on that belonging to the boy and his mother. Scarcely interested, for he has read the news of the marriage, he is drawn to the church. The crowd surges in its attempt to see the bride, and he finds himself in front of Esmeralda. It may not be an at-the-altar finish, because she does her renouncing in the vestry room, but at all events the Count disappears from the film and the closing scenes find a happy, contented family circle back at the old farmhouse. Simple plot? Quite simple, but so very effective! For it is a Pickford picture.

FEATURE FILMS

Mind Over Motor (Essanay, Sept. 11).—In the mine-strum of literature, films that have attracted is Mary Roberts Rinehart, acquiescent in the matter of allowing apparently, anything to be used for the pictures that her producers saw fit. Mind Over Motor is anything but a classic, except to the mute appearance of her three characters, Tish, Lizzie, and Angie. Their comfortable middle-agedness and their peculiarities are very difficult to get over on the screen, nor has the difficulty been solved here. It is not an offering suited to the screen. Miss Rinehart's way of describing Tish's troubles with her new motor are, and you have probably agreed, exceedingly funny, and there has been nothing funnier in print. But when her fat lead tries to get some of this meaning over on the screen, it fails utterly. Then the plot changes, and she becomes interested in an auto race to be held at the fair grounds. The promoters plan to clean up, but here they count without Tish, for she pours and into the gasoline tanks and the town favorite wins. The last reel consisted entirely of the auto scenes.

EDISON ACTRESS MARRIES

Marie La Manna Becomes Mrs. Horace Plimpton Jr., As Culmination of Romance

That even the "hardened" camera man, looking upon beauty with a "picture eye" alone, is susceptible to the girl of real charm, is surely evidenced in the surrender of Horace Gordon Plimpton, Jr., camera man, Edison, Saturday, when he married with some haste the lovely Marie La Manna, of that company, at the Church of the Ascension, 117th Street and Amsterdam Avenue, New York city, the Reverend Father Tye officiating.

The romance began less than a year ago, when Miss La Manna was chosen because of her girlish beauty and grace for the part of the love-lorn beautiful princess in the Edison five-part feature production of the widely known Hanlon Brothers' "Fantasma." It was her first role of importance with Edison. She was selected for the Edison Stock company shortly after the "Fantasma" appearance.

Since that time Miss La Manna has appeared in the Viola Dana features, "The Slave Student," "A Sport of Circumstances," "A Chip of the Old Block," "In His Father's Footsteps," "Only the Maid," "The Struggle Upward," and "Out of the Ruins."

Mr. Plimpton, though not long a camera man, is often spoken of as having become proficient at the art in an astonishingly short length of time. He is the son of Harry G. Plimpton, who recently resigned from studio management of the Edison studio.

BOSTON'S FILM CLUB

Miss Brazier ("Marion Howard") is being congratulated over the success attending her efforts to organize a club for men and women dedicated to the picture art. At the preliminary meeting, Sept. 6, the utmost enthusiasm prevailed. Miss Brazier presided and it was voted to hold an adjourned meeting Sunday evening, Sept. 19, to adopt by-laws, elect officers and plan for the season's work. J. A. Eslow, manager of the Universal films, will address the club, and others engaged in the picture industry will attend the various meetings. Mary Fuller (now working at Gloucester, Mass.) will be present. On Monday evening, the 13th, Mrs. Marcellus Aver, a member, and owner of the Exeter Street Moving Picture Theater, gave a box party for the club officers. There will be a charter membership of at least 100. A reception will be tendered Rose Coghlan during her anniversary engagement here in October, and this courtesy will be offered others who have entered the film field as players. David Griffith has been made honorary member.

AMONG SCREEN AUTHORS

Edward J. Montagne, of the scenario staff of the Vitagraph Company, is another newspaper man who responded to the call of the silent drama. Five years ago he started to do free lance work in the moving picture field and met with such success that soon his work was in constant demand in most of the studios. When he neared the century mark in sold stories, he decided to devote his entire time to photoplay writing and out of three offers from as many film companies, accepted the one from Mr. Albert E. Smith of the Vitagraph. Mr. Montagne has been with that company nearly two years now, and declares he is never happier than in his present surroundings. He has written and pictured over 150 reels of Vitagraph productions, his most conspicuous release to date being "The Wheels of Justice," a Blue Ribbon Feature. Lately he has prepared all of the scenarios for Director Ralph Ince, including "The Goddess," just finished, and



CHARLIE CHAPLIN GOES A-SAILING ON THE SPANISH MAIN. The Scene Is from "Shanghaied," The Latest Essanay Chaplin Release

VITAGRAPH

"WILLIE STAYED SINGLE"—Comedy

Monday, Sept. 20
Weary Willie has a chance to get three square meals a day without working. All he has to do is to marry the widow boarding house mistress. It looks easy, but see what happened. An all-star cast.

"DOROTHY"—Two-part Drama

Tuesday, Sept. 21
An inventor's daughter uncovers the theft of her father's invention and finds the guilty man is her lover's father. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE are the principals.

"GETTING RID OF AUNT KATE"—Comedy

Wednesday, Sept. 22
She is husky and strong-minded and upsets a peaceful household. Her niece and their beaux think up a plan to get rid of her which works like a charm, besides providing a heap of fun. Presenting KATE PRICE, MARY ANDERSON, HARRY FISHER and FRANK BUNNY.

"THE LESSON OF THE NARROW STREET"—Drama

Thursday, Sept. 23
What gambling in Wall Street does to a man is strongly impressed upon a young artist. He learns his lesson and much happiness results. EDWARD ELKAS, D. RANKIN DREW and MARY MAURICE are the cast.

"BACK TO THE PRIMITIVE"—Comedy

Friday, Sept. 24
Frances adopts her husband's fad of the Primitive Life to please him. He is pretty radical, but she carries it still further, until he finally balks at eating raw meat, and the inevitable result is they are both to get back to civilization.

"FROM OUT OF THE BIG SNOWS"—Three-Part Drama

Broadway Star Feature Saturday, Sept. 25
A vigorous story of adventure in the Big Snows of the Northwest. Edwin Harris falls in love with a beautiful dancehall girl, arousing her half-breed lover's jealousy. But for the intervention of a young doctor, the half-breed's revenge would have been carried out. JAMES MORRISON, DOROTHY KELLY, GEORGE COOPER and DONALD HALL are the cast.

SIX-A-WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"THE BUTTERFLY'S LESSON"—Drama MONDAY, SEPT. 27
"THROUGH TROUBLED WATERS"—Three-Part Drama TUESDAY, SEPT. 28
Broadway Star Feature
"RAGS AND THE GIRL"—Drama WEDNESDAY, SEPT. 29
"THE PLAGUE SPOT"—Drama THURSDAY, SEPT. 30
"THE FOX-TROT FINESSE"—Comedy FRIDAY, OCT. 1
"THE SULTAN OF ZULU"—Two-Part Comedy SATURDAY, OCT. 2

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"Battle of the Sexes"

Ibsen's "Ghosts"
"Pillars of Society"

"The Birth of a Nation"

Mr. Ince's present picture, "My Lady's Shipper."

Fred H. James, a staff writer for the Vitagraph Company, has secured the exclusive moving picture rights to the entire output of one of New York's largest publishing concerns, and estimates that he is now supplied with ammunition for about two thousand reels of high-class photoplays.

Harold W. Hoadley and William B. Courtney, of the Vitagraph Scenario Staff, will visit Washington, D. C., this coming week-end, to attend a reunion of the Washington branch of the "Inquest Club," at the home of Fred H. Hayn, 1349 Oak Street, N. W. The club was organized in July, 1913, by Mr. Courtney, who was the first "Coroner," together with Mr. Hayn, a well-known comedy writer, author of many Lubin farces, and C. Doty Hobart, now of the Kalem Scenario Staff.

NEXT FITZMAURICE FEATURE

Following the completion of his initial Pathe Gold Rooster Feature "Via Wireless," George Fitzmaurice last week started work on a screen adaptation of "At Bay," the George Scarborough play, which was one of the hits of a recent Broadway season. The Pathe producer will present a strong cast in "At Bay," with Gail Kane, who pleased so greatly in "Via Wireless," in the lead.

NEW WRITERS FOR THANHOUSER

With the great expansion of operations at the Thanhoouser studios, Edwin Thanhoouser now announces additions to his staff which more than justify his reputation as a connoisseur of ability. This time he reached out into the literary field and on his magic thumb came two plums, in the persons of Virginia Tyler Hudson and Clinton H. Staag, both headliners in the newspaper and magazine world.

SUTRO SEES FROHMAN FILM

The Frohman Amusement Corporation is just in receipt of a handsome herald issued by Kinco, Ltd., of Cardiff, England, in which it is stated a private exhibition of "The Builder of Bridges" will be given at the Majestic Picturedrome of London, on Sept. 1. The author, Mr. Alfred Sutro, has accepted an invitation to be present. Kinco, Ltd., will handle all of The Frohman Amusement Corporation's productions in the British Isles.

Skeletons of the Dead Past Stalk Boldly Forth

"In the Palace of the King"

Cruel, fanatical, revengeful, Philip II was one of the most hated monarchs of history. Plots and intrigues characterized his reign. Tortures of the inquisition and the executioner's axe were resorted to without mercy.

In the midst of this reign of blood and horror, the king lived in daily fear of usurpation and death. He shrank from the skeletons that filled the royal closets, from the grim ghosts of his own conjuring.

But romance lived, for knights were bold and ready to risk their lives for the love of a woman.

F. Marion Crawford wove a thrilling romance around Philip the Second's reign of terror in his novel "In the Palace of the King." This great drama, in which Viola Allen won such a success on the stage, has been made into a wonderful spectacular six act photoplay by Essanay.

Five thousand persons appear in the various scenes. There are 1,000 horsemen, 1,000 foot soldiers, peasants, courtiers and royal personages.

The all star cast includes E. J. Ratcliffe, the noted stage actor; Richard C. Travers, Essanay leading man; Arleen Hackett, who plays opposite William Faversham in "The Hawk" next season; Lewis Edgard, famous on Broadway; Ernest Maupain, Nell Craig, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.

Book this great feature through the V. L. S. E., Inc.



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ESSANAY

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IN THE PICTURE STUDIOS

MYRTLE GONZALEZ, of the Western Vitagraph Company, owns one of the most beautiful homes in Los Angeles. It is unusual in that it is built in the old Spanish style of architecture and surrounded by beautiful grounds that are laid out like the gardens of Spain.

ELEANOR WOODRUFF will be seen in her first big Vitagraph feature on Tuesday, Sept. 14, when "West Wind" is released. It is a picturization of Cyrus Townsend Brady's story of the same name, and was staged in Texas. Besides Miss Woodruff the cast includes Eulalie Jensen, Darwin Karr, Harry Northrup, Ned Finley, and Logan Paul. Miss Woodruff plays the beautiful maiden who is abducted by the Indians.

BEN WILSON is not content with directing, but also plays the lead in the big film he is now interested in. He has just finished a four-reel feature entitled "A Gentle Volunteer," most of the work for which was done at Washington, D. C. The old Shepherd mansion has been used in some of the scenes. Governor Shepherd will be remembered as having been the first and only Governor of the District of Columbia ever had. "A Gentle Volunteer" is a Civil War film and among the many and varied features shown in the picture is the original slave market and pen of Alexandria, Va. The film will be released sometime in November.

AT A PERFORMANCE of "Some Baby" at the Fulton Theater, New York city, Daniel Frohman, who as managing director of the Famous Players Film Company, is always alertly watchful for new screen possibilities, observed sitting two rows before him a girl with a face whose profile, with its various shades of expression, impressed him as unusually adaptable to camera work. Mr. Frohman resolved to obtain the identity of the girl, and after the performance followed her from the theater, with the intention of securing her name and address, when, upon confronting her, he discovered her to be no other than Marie Doro, who is not merely one of his own stars, but doubly so, through her connection with both the Charles Frohman and the Famous Players companies, and shortly to be presented by the latter organization in a fanciful romance of the Orient, "The White Pearl." A new mode of hair dress accounted for Mr. Frohman's failure to recognize the star. When Mr. Frohman related his mistake to Miss Doro, adding that he was just about to attempt to engage her, Miss Doro replied that she might have accepted the offer, as three contracts are better than two.

LYDIA YEAMANS TITUS, famous in connection with "Sally in Our Alley," is among the favorites who will be seen in the Oliver Morosco production of "Jane," featuring Charlotte Greenwood and Sydney Grant.

FREDERICK ARNOLD KUMMER, who wrote "The Ivory Snuff Box," lives on a small farm near Baltimore, Md., but comes to New York frequently to see what is going on in the metropolis. He came to town recently while Holbrook Blinn in "The Ivory Snuff Box" was being shown privately, and he was pleased as a child with a new toy when he had seen the latest Tourneur masterpiece.

TO MAKE "THE BALLET GIRL," Director Smiley insisted upon having real dancers, and he went to the Metropolitan Opera House, New York, dancing school and secured thirty of the best dancers and brought them to the Peerless studio at Fort Lee, N. J., so that when the scenes were taken that called for real dancing there would be no makeshift.

LILLIAN TUCKER, who will be seen in the Shubert corporation's "Evidence," advocates a motion picture club formed by the actresses. Miss Tucker believes that such an organization could prove valuable both as a social center and also to prevent unscrupulous agents from preying on the inexperienced girls who are entering the picture field. Clara Whipple, a new Equitable leading lady, is another strong advocate of the club for women.

ANDERS RANDOLF, the Vitagraph player, who is also well known as an artist, has painted a picture of Edward Elkas in the character of Sheldon, King of Wall Street, in "The Lesson of the Narrow Street,"



RICHARD BUHRER.
In Lubin's Big War Feature.

which will probably be included in those he will show at the Academy this Fall or Winter. While the picture was being made Mr. Randolph was struck with the strength of the character and requested the sittings. Some of Mr. Randolph's artistic work is familiar to photoplay fans, who have noticed the paintings on the Vitagraph Theater walls.

THE horse which Sidney Drew rides in "Playing Dead" is none other than "Heatherbloom," the famous jumper, and the other animals seen in the picture are also of blood-d stock. This is because the character played by Mr. Drew is a man who would naturally have blooded stock.

ROY MCCABELL has written a two-reel Selig story which is now being produced under the direction of Frank Beal at the Edendale studios. It is "The Bridge of Time," in which the action opens in the present and carries the spectator back to the Elizabethan period. Harry Mestayer, Virginia Kirtley, and Guy Oliver are among those in the cast.

HENRY OTTO is now directing Hobart Henley at the Universal West Coast Studios. Mr. Otto, who is coming to the front as a director of artistic pictures, is not a stranger to the Universal. He was with the "Big U" when it was first organized and before he went to Selig.

WEBSTER CAMPBELL has joined the Western Vitagraph forces under Rollin S. Sturgeon. It is likely that he will play opposite Mary Anderson.

GRACE CUNARD has had to go to the hospital again to undergo another operation. Miss Cunard has never entirely recovered from an injury she received a year ago.

COLIN REED, of the Selig Chicago studios, is frequently required to practise dentistry in addition to his manifold other duties. Ladies and gentlemen who appear as "extras" in the casts frequently have gold teeth. As these teeth photograph black it is up to Reed to get busy with whitening and to "doctor" the molars.

RACE SUICIDE is an unknown quantity in the Selig Jungle Zoo. The following youngsters have appeared at the Selig plant in the past two months: ten leopards, twelve lions, two tigers, one fallow deer, two llamas, and an axis deer.

RICHARD WANGEMAN, who plays character parts in Lubin's photoplays, is celebrating his ninth anniversary with the Philadelphia organization. Mr. Wangeman had a most interesting career abroad, and in this country has been seen with prominent German companies.

JOHN HINES, after an extended vacation, is back again in the harness. He is working in the World Film production "The Family Cupboard," in which Holbrook Blinn is star. Mr. Hines appears as the vaudeville performer. This is the part originated by Franklin Ardell. Johnny's last appearance was in "The Cub," with Martha Hedman.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

The motion pictures are so impatient of slothfulness, so boundless in their enterprise, that in years to come our best dramatists and writers will first cater to the screen before their stories appear as spoken drama, in magazines, or within the covers of books. Even now, stories of the year appear simultaneously on the screen and in book form and the best literary workers prepare their plots with an eagle eye turned motion picturewards. Famous actors have not thought it beneath their dignity to appear in the films and so our dramatists should be tickled to death in lending their names to the screen. We paraphrase the words of Mark Twain: "Those who do not write plots for motion pictures will be lonesome!"

There are a number of societies that have been organized for protection against racial ridicule. In days gone by, it has been the custom to depict the Irishman with the green whiskers; the Jew with the exaggerated gesticulations; the Italian and the Frenchman all in outlandish performances. The screen followed in the footsteps of the stage and the ridiculing of racial characteristics became the mode. There is a change and a happy one. One reason for it is that people of nationalities ridiculed were not fond of seeing these performances, another is the protective organizations formed and formed. It is well for the photoplay authors to remember that racial ridicule will not aid in the marketing of comedies. The wise editor will immediately reject the comedy that pokes unkind fun at racial peculiarities—and then, there is the protective associations!

Arnold Bennett writing on good and bad construction, in Metropolitan, comments in a manner very interesting to photoplay plot builders. He says: "The temptation of the great novelist, overflowing with creative force, is to scatter the interest. In his major works Tolstoi found the temptation too strong for him. 'Anna Karenina' is not one novel but two, and suffers accordingly. As for 'War and Peace,' the reader wanders about as in a forest for days, lost, deprived of a sense of direction, and with no vestige of a sign post; at intervals encountering mysterious faces whose identity he tries in vain to recall. On a much smaller scale Meredith committed the same error. Who could assert positively which of the sisters Fleming is the heroine of 'Rhoda Fleming'? For nearly two hundred pages at a stretch Rhoda scarcely appears. And more than once the author seems quite to forget that the little knave Algernon is not after all the hero of the story. The second rule of design—perhaps in the main merely a different view of the first—is that the interest must be maintained. It may increase, but it must never diminish. Here is that special aspect of design which we call construction, or plot. By interest I mean the story itself, and not the interest of the continual play of the author's mind on his material. In proportion as the interest of the story is maintained, the plot is a good one. In so far as it lapses, the plot is a bad one. There is no other criterion of good construction."

"People of a certain class," continues Mr. Bennett, "are apt to call good the plot of that story in which 'you can't tell what is going to happen next.' But in some of the most tedious stories ever written you can't tell what is going to happen next—and you don't care a fig what is going to happen next. It would be nearer the mark to say that the plot is good when 'you want to make sure what will happen next.' Good plots set you anxiously guessing what will happen next. When the spectator is misled—not intentionally, in order to get an effect, but clumsily, through amateurishness—then the construction is bad. This calamity does not often occur in fine stories, but in really good work another calamity does occur with far too much frequency: namely, the tantalizing of the reader at a critical point by a purposeless, wanton, or negligent shifting of the interest from the major to the minor theme. The other important rule in construction is that the plot be kept throughout in the same convention. All plots must be conventionalizations of life. We imagine we

have arrived at a convention which is nearer to the truth of life than that of our forerunners. Perhaps we have—but so little nearer that the difference is scarcely appreciable. No writer has or ever will come within a hundred miles of life itself. It is impossible for us to see how far we still are from life. The habit of deriding as 'conventional' plots constructed in an earlier convention is ridiculous also. Under this head Dickens, in particular, has been assaulted. But within their convention the plots of Dickens are excellent, and show little trace of amateurishness and every sign of skilled accomplishment. And Dickens did not blunder out of one convention into another. Thomas Hardy, too, has been arraigned for the conventionalism of his plots. And yet Hardy happens to be one of those rare plot builders who have evolved a new convention to suit their idiosyncrasy. Hardy's idiosyncrasy is a deep conviction of the whimsicality of the divine power, and again and again he has expressed this with a virtuosity of skill which ought to put humility into the hearts of naturalists."

Every writer, whether he be a photoplay writer or otherwise, should have a sense of beauty. This sense is almost indispensable to the creative artist. An artist works under the stress of instinct. No man's instinct can draw him toward material that repels him. What ever kind of life the creative artist writes about, he has been consciously or unconsciously attracted by it—he is under its spell. Of course, this rule applies to the creative artist, and not to those who turn out a certain number of plots in a certain length of time. These are writers of mechanical stories, and the mechanism is plainly discernible even to the audience, for the story moves forward in close compliance to all accepted standards; there is a certain number of obstacles self-evidently manufactured; a certain number of situations, plainly forced, and certain cause, and a certain catastrophe, all more or less moth-eaten.

Charles L. Gaskill, the well-known director and author of photoplays, believes thoroughly in permitting the public to be its own censor. He seemingly appreciates that misguided censorship has and is seriously interfering with the proper development of the motion picture art, and he writes interestingly on Censorship, which power has lost so many sales to authors possessing originality. Mr. Gaskill believes that that which does not find favor in the public eye has not long to live. Some will contend that the censorship is needed, and yet they do not seem to favor a censorship for other forms of amusement, among which is the burlesque show. In what is known as the legitimate drama there is no regular censorship. Life is life, and it is many-sided. It holds for us all what we make it, and the motion pictures are endeavoring to portray these sides. The characters are depicted on the screen as the artists conceive them. Unfortunately, we have types in this life who offend the eyes of so-called purists, as well as other sorts, which meet with more favor. You cannot confine the pictures to just the bright, happy, and perfectly good, for that is not life. Remove all the sorrow troubles and seamy elements from the pictures and you have inane rot which, in the end, would kill the motion picture business and cause the political henchmen to look elsewhere for soft berths to fill.

Speaking of style, Robert Louis Stevenson was a close student and has left more than one interesting discussion of the technique of writing. In a letter written some time before his death he is quoted as saying: "There is but one art to omit! Oh, if I knew how to omit I would ask no other knowledge. A man who knew how to omit would make an 'Itad' of a daily paper." To those engaged in photoplay writing we recommend the above few words of Robert Louis Stevenson be committed to memory and put into practice. If you can omit you can write a clear synopsis within three hundred words; you can write strong subtitles; you can write clear, convincing action. Brevity is the soul of wit and particularly in Filmland.

LIST OF RELEASES

THE JUGGERNAUT
ISLAND OF REGENERATION
HEARTS & THE HIGHWAY
SINS OF THE MOTHERS
CROOKY
CHALICE OF COURAGE
WHEELS OF JUSTICE
MORTMAIN
PLAYING DEAD

VITAGRAPH

EAGLES NEST
THE COLLEGE WIDOW
THE SPORTING DUCHESS
THE DISTRICT ATTORNEY
THE CLIMBERS
RINGTAILED RHINOCEROS
THE GREAT RUBY
TILLIES TOMATO SURPRISE

LUBIN

CARPET OF BAGDAD
THE MILLIONAIRE BABY
THE ROSARY
THE TEXAS STEER
HOUSE OF A
THOUSAND CANDLES
THE CIRCULAR
STAIRCASE

SELIG

GRAUSTARK
THE SLIM PRINCESS
THE WHITE SISTER
BLINDNESS OF VIRTUE
A BUNCH OF KEYS
THE MAN TRAIL

ESSANAY



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AND ROMANCE
OF RED-BLOODED MEN
AN INNOCENT GIRL
AND A DIAMOND IN THE DOUGH.

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AS IN A VISE.
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CONTINUED PROPHET IN CREDITED
EVER PRODUCED
IT IS THE MOST WIDELY ADVERTISED
IT HAS MADE THE WORLD TALK & THINK.

THE GODDESS

HAS DACKED THE HOUSES OF THE
BIGGEST EXHIBITORS
IT HAS JAMMED THEIR DOORS AND
TURNED AWAY HUNDREDS

THE GODDESS

GIVES SATISFACTION,
BUILDS A CLIENTELE,
GETS THE MONEY.

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"BRED IN THE BONE"

Four Part Mutual Masterpiece Has Big Theme—"The Red Virgin" a Lubin Feature

Four-Reel Mutual Masterpiece. Release Made by the Reliance Company from the Story by Frank Kinsella and Directed by Paul Powell.

The Childless Quakers... Alberta Lee
Mercy, their adopted child... Richard Cummings
Her Mother... Dorothy Gish
Her Leading Man... Margie Wilson
Her Manager... W. E. Lawrence
The Star... Al. Filson
Her Quaker Sweetheart... Seena Owen
William Hinkley

"The potential traits of heredity will generally run their natural course before early environment and education can fully manifest a corrective and salutary effect."

With the promising beginning which makes it very plain that we are to keep this emphasized injunction in mind, the offering starts on an auspicious way by depositing the child of a deserted Thesplan on the front doorstep of a childless Quaker couple. Very good. It furnishes strong possibilities which the offering works out, with the emphasis on the amusement mission of the film rather than an editorial reversion to the underlying object its author had in mind. Good again. Yet one might wish that the possibilities of a clever two or possibly three-reel picture had not been impoverished for a four thousand foot feature. Still it has its good features of presentation. The photography lifts the mechanical presentation above the casual carper, while the acting leaves nothing to be desired either. We have yet to see a play dealing with the theater and the stage in which the work of interpretation was allowed to fall below a certain level. And this contains some very clever acting. As the Quaker couple, the man of whom turns deaf and not quite "all there" in age, Richard Cummings and Alberta Lee are quaintly good natured and properly severe. Dorothy Gish needs no comment except that the plot permitted of an unusual display of her kittenish mannerisms and girlish outpourings in an atmosphere that taught her to be very different. W. E. Lawrence as the perpetually drunken leading man gets in the best work of those remaining, although the efforts of Margie Wilson, William Hinkley, Al Filson and others were not beneath a considerable and favorable notice as well.

Having grown to the age of sixteen the girl is first awakened to possibilities, by the presence of an actress who is practicing next Fall's opening in the cool of the pine trees. Her emotional instinct awakened, she is drawn to a traveling troupe that just happens to need an actress in place of one who is sick. Here she forms her first theatrical acquaintances. But next Fall, when she takes the star's place the same leading man is still with the company, so he too must have advanced rapidly. These theatrical dramas are the most fun in picture studios.

Then the manager wants her, while the leading man proposes ten times and the woman she engages as maid happens to be her own mother. As the mother is dying she recognizes the daughter (from the story of her childhood instinct, we guess), and writes to the Quaker sweetheart to come, resignedly dying without revealing her identity. The Quaker lad does arrive, but to find that the leading man has shot the manager who was trying to compensate high pay in her contract with a little gratis personal favor. The leading man remains to shoulder the blame, while the Quaker lad walks right out of the apartment, since the shot was not heard. So the girl comes back to the Quaker surroundings bearing out the author's self-imposed theory very nicely. If you care to believe it. But as we remarked, it made good film entertainment, and psychologists are too busy anyhow, to be drawn into a celluloid controversy.

"THE RED VIRGIN"

Three-Reel Lubin Drama. Directed by Leon D. Kent from Julian Louis Lamotte's Scenario. Released Sept. 15.

Rose, a country girl... Helen Eddy
Prince William of Moravia... L. C. Shumway
Prince Fritz, his son... Robert Gray
Prime Minister... Melvin Mayo
Madeline, a deserted woman... Florine Garland

While it might seem that the prime ministerial characters and those of princely origin absented themselves rather frequently from their ancestral domains, at least this served to give them an interest when they did and dared in America; and, again, while these characters did not seem to act in any manner that might outrage the prescribed formula for a certain well known melodramatic plot, it presented that plot well. In short it gives the time-old version of the brother who would marry his half-sister with what complications a number of other characters may add.

Absenting himself from his hereditary monarchy the Prince finds his way to America and meets the girl. They are secretly married and enjoy many secret meetings. Then the prime minister arrives and takes the Prince back to his Kingdom to rule in place of pater, defunct. The girl dies after her child is born and the little one is brought up in an atmosphere of hate by another woman who has been deserted also.

The girl grown up, is discharged upon an unsuspecting Bohemia and first causes the death of the gentleman who deceived the woman who brought her up. Then the Prince comes back with the son by the Princess she married. In no time at all the young people meet and knowing who he is the girl wins his promise to rob the safe that night. Then she warns the safe owners. She chances to find out from his father though, that his leaving her mother was all a mistake, so she tries to rectify her mistake. But the son is shot, only as the wound is not fatal everything may turn out well. Can you imagine the insert: "You ruined my mother's life, and now I have ruined your son's."

The best work was that of Helen Eddy, who besides playing a dual role has a face not easily forgotten, something entirely new to the screen, and besides this natural gift does a clever lot of work throughout the picture. L. C. Shumway contributed the other notable work.

"THE CURIOUS CASE OF MEREDITH STANHOPE"

Two-Part Kalem Drama. Directed by Harry Millarde and Written by Norbert Lusk. Released Oct. 1.

Meredith Stanhope... Harry Millards
Dan, his country pupil... Stockton Quiner
The Grifter... Alice Hollister
Kennedy, who borrows the soul... Arthur Albertson

Claire, his sister... Neil Farrin
Films have a way of furthering their interest at the expense of every human contrivance and exigency, so that it is not so strange to find a subject as the plot text of this film that must appeal most strongly to occult societies. Soul transference is such a subject matter that we are prepared to judge it in its applicability as screen material rather than in the light of its probability. Supposing that it were possible for the artist to transfer his soul to that of a sick friend, then what follows makes a fairly interesting film, certainly out of the ordinary, but by no means to be considered a great subject.

A slightly different treatment is lent the picture in that we are first introduced to the artist who is played on by a clever woman. She begs his paintings only to share the proceeds with her master and instigator. The discovery of this prostrates him, mentally. Now we turn to the corn acres, where a lad with a talent for painting prefers a pencil and paper to plow and furrow. The artist arrives, sees his talent, and invites him to the city to be taught. Taking "Dutch leave," the lad arrives as the artist, prostrated as described, is about to pull the pistol from the desk drawer. Then he changes his mind, determines to instruct the lad in a distant city and to will his soul to the sick friend of the girl he loves (not the artful grifter). The lad prospers, and finally the artist decides to paint another picture without signing it. It, however, is the means of calling attention to his work and eventually to his meeting an old friend. Then he meets the good girl again and decides that he wants to live. His meeting with the man to whom he had bequeathed his soul is still more dramatic, for that individual, living entirely on the soul of his friend, drops dead as soon as it is taken away from him.

Where the Road Divided (Lubin, Sept. 15).—Edgar Jones and Louise Huff in the parts of the rather old school girl and her school teacher open the picture by quarrelling. The girl leaves in anger, and comes to the fork in the road. "To the right means —, to the left means —, and to turn back means —," are the three imaginary circumstances that pass through her mind illustrating what these turns have in store for her. Her imaginings, however, fill most of the two reels, and bring in herself, the school teacher, a mountaineer, and a stranger who has a nice new roadster to recommend him. The circumstances are so arranged as to incline her to turn back where she is shown true love lies. In the cast were, besides the principals, George Owen and Earl McCallie. E. C. Hall wrote the scenario.

AMONG THE PLAYERS

Edna Payne, recently with Eclair for nineteen months, has signed up with Universal, playing leads under the direction of Murdock McQuarrie.

Edna Aug and Lulu Glazier arrived this week on the Pacific Coast, where each of them is to be starred in a five-reel Universal feature comedy. Because of the success which attended his work in the starring of Marie Tempest, Al. E. Christie, of Nestor Comedy fame, has been chosen to handle these latter two productions. Dolly Onnet will be seen in the support of these stars.

Helen Holmes, the former Kalem star in the "Hazards of Helen" railroad series, is very ill with pneumonia, though it is now thought that she is out of danger.

May Allison will be seen again soon in the American production of "The Man in the Sombro."

The success of "Strathmore," based on Ouida's novel, prompted the Reliance studio to select for picturization a number of Ouida's melodramatic stories, and "Trotin" marks the second of the series to be produced. The screen version was prepared by Chester B. Clapp and was produced by George Siegmann.

VITAGRAPH STUDIOS ACTIVE

Unusual Activity Promised for Fall and Winter at Vitagraph Studios

The Vitagraph studios, always among the busiest of the producing plants, promise to be scenes of unusual activity during the coming Fall and Winter. In addition to the regular releases of one and two-reel subjects, the three-part Broadway Star Features, the studios in both the East and West are also expending strong effort on the production of Blue Ribbon Features, released under the V.L.S.E. trade mark. A feature of the big releases is the fact that they are produced under the personal direction of J. Stuart Blackton and Albert E. Smith, heads of the Vitagraph Company.

The pictures now in course of production include, "On the Trail," a two-part drama being directed by George D. Baker, with a cast including Edith Storey, Evert Overton, Ned Finley and Arthur Cozine. "The Gods Redeem," in two parts, on which Van Dyke Brooke is at work with Maurice Costello, Leah Baird and Mary Maurice. Mr. and Mrs. Sidney Drew are producing "A Case of Eugenics." "The Woman in the Box," which Harry Davenport is directing, will introduce Harry Moray, L. Rogers Lytton, George Cooper and Peggy Blake in the principal characters.

"The Conquest of Constantia," a one-part comedy, is now nearing completion under the direction of Courtlandt J. Van Deusen, employing the services of Flora Finch, Kate Price, Rose Tapley and Florence Natol. Ralph W. Ince has just started work on a four-part Cyrus Townsend Brady story, "My Lady's Slipper," in which Anita Stewart and Earle Williams will be seen. Tefft Johnson is producing one of the famous Sonny Jim Series, "One Plus One Equals One." Director Theodore Marston

has a five-part picturization of Archibald Claverling's "The Surprises of An Empty Hotel," well under way and was in his cast Charles Richmond, supported by Arline Pretty, Leo Delaney, Charles Eldridge, William Dunn, Edward Elkas, Ethel Corcoran and other Vitagraph Players.

Wilfrid North is directing a production of A. E. W. Mason's delightful comedy, "Green Stockings," a five-part picturization of Margaret Anglin's successful starring vehicle in which Stanley Park, Lillian Walker, Louise Beaudet, Charles Brown, John T. Kelly and Charles Wellesley will portray the principal characters. S. Rankin Drew is producing "Thou Art the Man," picturized in five parts from the original manuscript, by George Cameron, with a cast including Virginia Pearson, Joseph Kilgour and George Cooper. The latest addition to the Vitagraph directing forces, Paul Scardon, is at work on another Brady story, "The Island of Surprise," with William Courtenay, Eleanor Woodruff, Zena Keefe, Charles Kent, Anders Randolph and Julia Swayne Gordon. Wally Van is directing the production of a two-part comedy, featuring Hughie Mack, Dorothy Kelly, Donald MacBride, and C. Jay Williams, with a cast including Jewel Hunt and James Morrison, is working on a one-part comedy, "The Little Trespasser."

These are the most important productions now under way in the East, while at Santa Monica, Director Rollin S. Sturgeon is at work on still another Brady feature picture, "Sir Henry Morgan, Buccaneer." Ulysses Davis is finishing a Broadway Star Feature, "Cal Marvin's Wife," in which Mary Anderson is playing the lead.

STUDIO GOSSIP

TOM TERRISS, who has been making feature pictures for the film company which bears his name at Yonkers, N. Y., has purchased a large plot of ground in Mount Vernon, N. Y., and will begin the building of a large motion-picture manufacturing plant in the near future.

MRS. MARTHA HAMILTON YOUNG, whose maiden name is Roegnerut and who is a distinguished actress, after a stay in New York to study theatrical conditions in the United States, has just sailed on the S. S. *Bergensfjord* back to Christiania to visit her mother, who is also prominent in the theatrical circles in Norway. Mrs. Young has so far only occasionally devoted her talents to the motion pictures, but it is her intention to return to the United States shortly and to take up active motion-picture work, as has lately been done by many of the stars of the stage. Mrs. Young is a distinct blonde type peculiar to her nativity and is a young woman of many noted athletic accomplishments, such as tennis champion, and also ski champion. She is a long distance swimmer and a skilled horsewoman, which should make her services of great value in the motion-picture field.

MAURICE TOURNEUR, producer of the "Trilby" picture, at present showing for a run at the Forty-fourth Street Theater, and many other feature films in this country and Europe, is engaged in the preparation of a book to be directed by directors, entitled "The Movies As They Should Not Be," in which he points out the commoner mistakes and overdone characters and situations.

HERBERT BRENON, who always works with an orchestra to supply the inspiration to actors, missing when there is no audience, has cabled home for six additional musicians, who were shipped to him via the United Fruit Company's steamer, which left New York for Jamaica, Wednesday. He took seven with him, but he found the acoustic conditions in the rocky caves such as to necessitate more volume. Mr. Brenon is busy preparing for the great \$600,000 Fox picture with Annette Kellermann.

TOM TERRISS, in addition to producing feature films at the Yonkers studio of the company which bears his name, is engaged in putting on the filmatization of the most popular London farcical successes in two brands of comedy. One of these hinged, for two-thirds of its action, around the typical bathing machines of the English beaches, unknown in this country. After searching at all the near-by surf resorts, Terriss finally located what he believes to be the only bathing machine in America. It is at Monte Carlo, City Island, and the comedy film will be made there next week.

REALISTIC SETTING FOR "BLUE GRASS"

In order to obtain a real race track setting for the horse racing scene in "Blue Grass," the Equitable production of Paul Armstrong's play of the same name, Charles Sany, the director, made arrangements with the officials of Belmont Park to use that race course. A number of the thoroughbreds racing at the track were obtained, and a real horse race staged. Four camera men stationed around the track caught the start and finish and the horses as they passed each quarter-mile post. The race was run just as if it was a regular event on the programme, including the parade before the grand stand, the jockeying at the barrier, the start and finish, with the regular officials of the course in the judge's stand. A large number of society people from the fashionable Long Island set, when they heard that a moving picture was being taken, thronged the grand stand, lending a touch of unexpected color. Tommy Mead, the well-known jockey, rode the winning horse under the wire, beating the contender out by a scant nose. The picture, which is in five parts, has Tom Wise in the feature role. It will be released through the World Film Corporation.

The next release of the Frohman Amusement Corporation will be a five-reel adaptation of Alfred Sutro's play, "John Glady's Honor," which was produced on the legitimate stage in this country by James K. Hackett.

Mike Valkyrien, who has been especially engaged by the Vitagraph Company for "Youth," has come forward with the statement that the two-dollar motion picture did not originate in America and tells of a Copenhagen house which has been getting that as a top price for three years. It's nothing to worry about, but theaters in India and China are also reported as getting much higher prices since they were started.

LICENSED FILMS

Babe's School Days (Lubin, Sept. 14).—"Babe" Hardy is pictured as the son of a Hebrew father whom the other children molest on his way to and from school. That which includes throwing and bumping is all the picture has to offer. Will Louis put it on, while James Levering also participated in the cast. The picture divides the reel with Wandering Bill.

Wandering Bill (Lubin, Sept. 14).—The animated adventures of a pen character created by Carl Francis Lederer. The pictures are sold with Babe's School Days.

Advertising Did It (Lubin, Sept. 13).—Publicly appealing for a wife through an advertisement—the result forms the play in its diversified forms—is the Romaine Fielding conception in giving us this one-reeler. His cowboy hero advertises in a store window, saying that a rich gentleman—himself—will marry the person who fits best into the given on window display. While the applicants are humorously fitting an Englishman into the clothes the real girl comes along on horseback, and is there when the mob arrives. While there is nothing but the director failed to put across we were not particularly impressed with his choice of subject.

Broncho Billy and the Lumber King (Essanay, Sept. 10).—An almost incessant lot of action gives this film its usual "Western" appeal besides furnishing its lead an opportunity of making love to his leading lady, Marguerite Clayton, for the 5th time. He is the sheriff who is sent to catch the lumber thieves. He meets the principal thief's daughter, and later sets on the trail of the thieves. He is captured, and the men march to see who shall shoot him. The girl, meanwhile arrives with the galloping posse, and at the crucial moment—and so one more Broncho Billy picture passes into favorable review. F.

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In the Extraordinary Three-Act "Broadway Favorites" Feature

THE GUILT

Miss Horton is the girl who scored such a smashing success as Myra Thornhill in "Seven Keys to Baldpate," at the Astor Theatre. Among her other metropolitan vehicles were "The Chorus Lady," at the Academy of Music, (special engagement) and with Rose Stahl in "Maggie Pepper," Harris Theatre.

Released Monday, September 27th

Special 1, 3 & 6-sheet, 4-color Lithographs

FOILED!

A bold, bad man was Rockless Keginaki! But, in spite of genius and black magic, he fails to win the village belle.

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THE MAN ON WATCH

One of the Twelve Weekly Two-Act "Mysteries of the Grand Hotel"

The daring theft from the Grand of the silver service intended for a U. S. battleship, results in a tremendously interesting story.

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Helen's sensational deed in taking the runaway boxcar, brings about the capture of two notorious crooks.

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"THE RUNT"

A Selig Special in two reels, released in regular service on Monday, September 27th. Written and directed by Colin Campbell, one of the

best known and most capable directors of motion picture plays in the world. "The Runt" features Wheeler Oakman supported by a versatile cast of players. A story of the sea with extraordinarily beautiful scenery.

SELIG REGULAR PROGRAM FOR WEEK OF SEPTEMBER 27TH

"THE RUNT"—A Selig Special in two appealing reels, written and directed by Colin Campbell. Released Monday, September 27th.

"HER SLIGHT MISTAKE"—A Selig comedy drama in one reel. Released Tuesday, September 28th.

"THE AGONY OF FEAR"—Three reels. Released Thursday, September 30th.

"MUTINY IN THE JUNGLE"—A Selig Jungle Zoo wild animal drama in one reel. Released Saturday, October 2nd.

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"ZULULAND" COMEDIES
RELEASED SEPTEMBER 28

"THE LAST ROSE" DRAMA IN TWO ACTS
FEATURING
ARTHUR V. JOHNSON
RELEASED SEPTEMBER 29

"VOICES FROM THE PAST" DRAMA IN THREE ACTS WITH
LILIE LESLIE & WILLIAM COHILL
RELEASED SEPTEMBER 30

"WHEN THE WIRES CROSSED" DRAMA IN ONE ACT WITH
L.C. SHUMWAY & GEORGE ROUTH
RELEASED OCTOBER 1

"THE 'CELLO CHAMPION"
COMEDY IN ONE ACT FEATURING
BILLIE REEVES
RELEASED OCTOBER 2

"NEATH CALVARY'S SHADE"

A Strong Selig Three Reeler—"The Incurable Dukane"
Presents John Barrymore

Three-Reel Selig Drama, Released Sept. 9.
Written by W. H. Lippert and Directed
by William Robert Daly.

John Strong, servant of God... Wheeler Oakman
Anne, his sister... Fritz Brunette
Marjorie, his fiancée... Marion Walker
Helen, his adopted child... Georgia Oliver
Imogene, the girl at Orefield... Virginia Kirtley
Harold Gordon, the absconding lover... Frank Maro

Sudden reputations are to be gained solely by presenting some unusual subject that may catch the public eye. This is decidedly an unusual drama because it possesses a plot unusual, big, strong, and almost all other adjectives you could conjure in praise of an original story with big situations. And it is not too much to predict for this author, provided his work receives the proper treatment, a big future. His principal character is a minister of the Episcopalian faith, whose sin is to adopt a child found on his doorstep. Mr. Lippert uses the smallness of the local vestrymen and their being prompted by gossip and prejudice, to discredit the minister, and to put the minister in a position where the fact will be used against him to tear down the structure he attempts to build up in other places. It starts the plot rolling.

Mr. Lippert's picture of the human side of a minister who would like to marry, provided it did not interfere with his shepherdship, is a very able and true presentation. There is also something of the struggle in his mind, when crimes are brought to his attention, whether to hand the perpetrators over to the law or to do as his salvation yearning prompts. This is the psychology beneath a dramatic and occasionally melodramatic exterior. It is an eminently satisfactory and strong story, directly told, and pictured with sets of richness in an altogether adequate manner.

The rector's sister disappears one morning, and all search is in vain. So the months roll on, a matter of love progressing nicely for this young rector and the girl. Then the child appears, and he rears and loves it. After the blow has descended in which the girl listens to her father's injunction not to marry, the event with the vestrymen transpires, and he leaves to seek a distant parsonage in the West at Orefield. The baby accompanies him. Here again he is successful and allows himself to fall in love with the daughter of the mine owner. A message of inquiry reveals the rector's alleged past to her father. In a forceful scene he forces this truth on the girl who is compelled to give the rector up. Then we switch to San Francisco, where the deserted sister meets her seducer. She stabs him and escapes, to take up her hiding near Orefield. Here the rector meets his sister, being assisted into her place of concealment after a severe fall from which the mine owner's daughter rescued him. As the three are together and since the allotted three thousand feet is near completion there is nothing to prevent the sister acknowledging that it is her child that her brother has reared, a secret which everyone in the audience must have known or have been unable to enjoy what was best about the picture.

Some real atmosphere in the different localities which the story enters, slight improvements here and there, and the offering might have been a film classic, for the story had every earmark of such a possibility. Wheeler Oakman is a stern and saintly young person through every foot of the film and plays the part with great dramatic repression, though with no loss of effect thereby. Fritz Brunette, Marion Walker, and Virginia Kirtley are three women in succession in the lives of this central character, all filled acceptably by their players. F.

"THE INCORRIGIBLE DUKANE"

Four-Part Melodramatic Comedy, Presented by the Famous Players' Film Company through the Paramount Programme. By George C. Shedd and Directed by James Durkin. Released Sept. 2.

Dukane, Sr. W. T. Carleton
Dukane, Jr., his sportive son ... John Barrymore
Carleton, superintendent of Dukane Construction Company ... Stuart Baird
Lantry, camp bully ... William Meech
Crofton, ranch neighbor ... C. E. McDonald
Enid, his daughter ... Helen Weir

John Barrymore in a play that allows him to carry the action pretty much through the better part of a four-reel film is without further inquiry an attraction. That he is also a clever screen comedian must likewise go without saying. For there is but one John Barrymore, and it is only necessary to indicate the percentage of film in which he was given the lead to indicate the measure of his success. His vehicle is a melodramatic comedy that is very funny in the foreground and quite melodramatic when he is out. Thus he and the plot principal fight it out, with the final triumph of the latter. Yet even here he surprises his audience by taking advantage of a matter of a love affair to display undreamt-of tenderness in the proper presentation of his heart's yearning. All in all, it displays a very versatile Barrymore rather than one who is good for a laugh a scene.

While the picture opens in the West, where Dukane, Sr.'s, dam is undergoing construction, we are presently flashed to the son of his father, who is snoring away

at 4 P.M. His reception of the valet, his bath, his dressing and his visit to the offices of his father (who has read of last night's escapade in the papers) are all typical Barrymore scenes, glimpses of action which this enjoyable actor knows how and does hard to the final word of film acting. Father is through, gives him two hundred dollars, and ships him West to join in the construction of the dam.

He arrives in an atmosphere of pure enjoyment. At the "Palace" the proprietor is asleep, so he helps himself to a key and seeks his own room. Asleep, a tramp whom he had met at the station climbs in through the window. The film discreetly flashes elsewhere while the tramp changes clothes and disappears. The next morning, in the discarded garments of the hobo, and without recognition from the hotel owner, he is unceremoniously kicked into the road. His assertions that he is old man Dukane's little son only arouses ridicule. With his feet bandaged he arrives in the construction camp and is given a job. His trials, the ridiculous contrast with his former rising hour, all serve as an admirable medium for Barrymore, the comedian.

Then we change. Rubble, instead of concrete, is the treacherous way for superintendent plans to make money for himself and his assistant, Dukane, Jr., overhears it and steals the plans. Also, he has re-established acquaintance with the daughter of the rancher near by, so that the final scenes find the girl, and the honest among the men, besieged in the office of the construction works, with the superintendent and the rougher element in the role of the besieging party. The dog does some dynamite transference, followed by a scene showing the destructive power of this gun-cotton derivative, and then the sheriff and his posse arrive, to be followed by Dukane, Sr. The son is appointed to the superintendency and begs enough money from his father on which to buy the girl an engagement ring. The atmosphere has abruptly changed from a photo-melodrama to a romantic picture that cannot altogether ignore the fact that it is still working with a first-rate comedian.

The clear and extensive exteriors were carefully selected for beauty and aptness. Conscientious work was reflected in the efforts of W. T. Carleton, Stuart Baird, William Meech, and C. E. McDonald. Helen Weir is the young lady of Pickford figure. Blanche Sweet hair and Courtot features, who gave a most enjoyable girlish performance in the few glimpses which she was allowed to afford. F.

"ONE PERFORMANCE ONLY"

Three-Part Vitaphone Drama, Produced by Eugene Mullin from Charles Brown's Script. Released Sept. 11.

Julius Heldmayer, broker Thomas R. Mills
His Wife Eulalie Jensen
Broughton, professional crook Garry McGarry
Creme, professional crook Sue Park
Valde, make-up artist Templer Saxe
The Doctor Charles Eldridge
Detective Cheney Lionel Adams

Crooks with designs on safes, necklaces, and in fact every line of thieving gentry, will do well to visit this Vitaphone detective offering and get a line on something new, clever and successful. With this startling example of what a thief may do, the exploits of the James boys sound tame in comparison. Nothing better using as frame work a detective tale will be found.

While calling it, as the company suggests, a detective tale, probably for want of a more acceptable classification, it is in reality more of a crook story. The thieves have by far the better of it. It sketches the need of a clever crook, lawyer and philosopher, apparently, who determines to steal the "\$10,000,000 pearls which Mrs. H. wore at the opera last night." He throws the newspaper aside and makes the acquaintance of the most versatile of "vandal" actors—according to the billing—and persuades him to join in the scheme. Their plans work out to a nicety, and while the double of the broker whose wife owns the pearls sits in the outer office, the crook enters and uses a poison needle to good purpose. The double—the versatile actor made up—now enters and takes the unconscious man's place. He orders the boy to open the safe, and then the theft of the jewelry occurs. It is absurdly easy.

The detection is much more clumsy, but, due to a number of clues which these otherwise clever thieves left, it is accomplished in the remainder of the offering. Then one of the detectives proves himself clever as a make-up artist and by disguising himself as the man they think they have killed with their needle jab, wins a confession. F.

"TWILIGHT SLEEP" SHOWN

The "twilight sleep" pictures are at last being shown publicly in New York. Under the auspices of the "Motherhood Education Society" the picture is being presented exclusively to women at the Park Theater on Monday, Tuesday, Thursday, Friday and Sunday afternoons and Sunday evenings. Dr. Kurt E. Schlossberg of Freiburg, gives an explanatory lecture with the showing and is also pleased to answer any questions he may be asked.



TOM WISE RECEIVING INSTRUCTIONS FOR A SCENE IN "BLUE GRASS."
Charles Seay, Director of This Equitable Feature, Is Seen in the Center.

BRIEFS OF BIOGRAPHY

From "Hobo" to Screen

For four years, Edward J. Brady, who plays "heavies" in Balboa feature pictures, was an absolute tramp. He admits it frankly in telling the story of his life and says that during that period he learned many valuable lessons.

"The law was the family profession of the Brady's that I came from," says Edward J., "and my folks had it all mapped out for me to do the woolstack. Until the age of thirteen, I was agreeable. But then the travel bug stung me and I left home. In St. Louis, I was attracted by the gilt and glitter of a cheap circus. That was my first venture in the amusement world. Needless to say, I did not last long."

Then for four years Mr. Brady lived a happy-go-lucky life, doing as few days' real work as possible. In his wanderings, he got as far away as Australia. Coming back, he broke into musical comedy. In Pocatello, Idaho, lasting just one day. Then came a series of ups and downs. Ambitious to be a great comedian, he finally got a job with a stock company playing small parts. But it seemed fate was against him, for "heavies" were more in his line.

In New York, one day, "Pat" Powers dragged Brady into a picture against his will. In spite of himself he liked the work. Then, he played at various studios learning the new art. When Balboa put on the "Who Pays" series, Brady's real chance came. H. M. Horkheimer had seen his work and engaged him. That he made a wise selection, the pictures tell for themselves.

Mr. Brady does not want to be an actor all his life. He longs for the day when he will have a chance to direct. He has some ideas of his own that he wishes to try to put over and he says he is going to get the chance or know the reason why.

Viola Dana, Charming Edison Star

Viola Dana's remarkable growth of screen popularity is a tribute to, and a triumph of, her personality and a genius for expressing it on the shadowy stage. In living up to, and surpassing, the super-reputation always gained by a child genius, evidenced in her country-wide sensation as the Broadway child star in "The Poor Little Rich Girl," and other plays, she has disproved that infant prodigies do not always "peter out" as they grow to maturer years. So it is only natural that one who overcame that generally accepted law should prove herself, to an uncommon degree, able to project her thoughts, feelings, personality, and enable her to carry the interest and emotional action of a drama almost entirely on her small shoulders.

She has not alone kept the genius for portraying she possessed as a child, but has refined and matured it until she verily "holds the mirror up to nature," without allowing us to see the mirror—to see nothing of the player, only the character she lives for the moment. Perhaps much of the popularity she enjoys springs from the indescribable winsomeness of happy girlhood which has never left her; because she typifies the wholesome, yet sweet and gentle, American girl unspoiled by adulation. We might "perhaps" for several volumes try to trace the secret of her personality without arriving any nearer, but there will be many ready to believe that the loveliness of this little girl is due much—very much—to the fact that she has always been—and always will be—a mother's girl. In short, it is because she is wholeheartedly and sincerely herself on the screen that she is becoming, without the aid of blatant advertising, one of the best loved players on the screen.

Like the little girl she so well plays, she has all the enthusiasm of the child for fads and fancies. She "dearly loves" dresses and, as for hats—well, she is strictly and

refreshingly feminine. The pretty little dresses she wears are the product of her own skillful fingers. Heaven would seem something like a place where she had a new hat every day. Yet let it not be thought that Miss Dana has not the most serious of natures. But who could doubt it after seeing her in "The Stoning," which set the press ringing her praises as they did for her work when on the speaking stage?

Few indeed, even among those who devote their entire time to it, can equal or surpass the classical dancing of this diminutive artist. This, however, is not a "heaven sent" gift, but the result of having been trained for the stage by a famous danseuse. Unlike many who excel in the classic movements, Miss Dana does not disfavor modern dancing; of this she is equally fond and has won prizes for excelling in them in contests. There are several films in which she has danced, classically speaking, and, if the truth be told, she likes no film better than one in which she has an opportunity to dance. As a child, she has played prominent parts with the stage's foremost stars, and it is difficult to believe, seeing her on the screen, that she has been before the public for some twelve years.

STUDIO GOSSIP

EDGAR LEWIS, now with the Lubin Company in Philadelphia, has chartered a freight car on the Pennsylvania Railroad for the removal from New York to the City of Brotherly Love, of his library of 32,000 volumes and his collection of period costumes and properties of 110,000 plates and woodcuts, by the intelligent use of which Mr. Lewis has been so successful in guarding against anachronisms.

TOM TERRISS is rather proud of the fact that his is the only picture company that has been fired on in the present war, but he isn't anxious to repeat the performance. It happened in Jamaica where the director and his company were mistaken by Territorials for a party of German soldiers escaping from the detention camp.

Dolores Cassinelli, formerly with the Essanay Company for two years, has signed a contract with the Emerald Motion Picture Company and is being starred in its production of "The Voice of Freedom."

J. H. THORNTON, World Film's newest director, recently took a company to Lake Placid, N. Y., for the purpose of making "The Code of the Mountains," with Mollie King as the star. The weather allowed twelve hours' work in a stay of eighteen days, so the director has figured that the thousand feet of film secured cost at least \$7 per foot. Were World Film a new company and the bank roll of shoestring proportions, there would probably be another diver added to the film role.

JIMMY YOUNG, in the North Carolina mountains with a World Film company staging "The Heart of the Blue Ridge," writes that Clara Kimball Young is astonishing the natives by her ability as a marks-woman.

HARRY CRANDALL, crack pitcher on the Pathe baseball team, has been grabbed up by the Federal League, which was to be expected following the strong box work he has been providing the Pathe diamond aggregation for the past season.

"The Ploughshare"

Scenario by the noted popular story writer,
Mary Imlay Taylor

featuring

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McCoy
and
Robert
Conness



A Drama of the
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surging with deep-seated intrigue and swift-blooded action—a *real* plot of mighty interesting people, moving into a genuinely gripping story. Augustus Phillips is especially well cast, in good support. Direction, Langdon West. Friday, October 1st.

Raymond McKee in a real funny comedy,
"The Parson's Horse Race," 1000 feet.
Direction Will Louis. Wednesday, Sept. 29th.

William Wadsworth and Richard Tucker
in "The Butler," 1000 feet. Director,
Ridgewell. Saturday, October 2nd.

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WILFRED NORTH recently staged a big battle scene at Bayside, L. I., for the production of "Green Stockings." Albert E. Smith, one of the heads of the Vitagraph Company, is personally supervising many of the details of production of this adaptation of the Margaret Anglin comedy.

JULIAN REED, versatile Edison character man, journeyed across the river recently, and while in the confines of Jersey City

staged a little drama all his own, taking unto himself a wife, in the person of Mrs. Mary Darcy Goodwin, of Washington, D. C.

ALMA GILLETTE, who recently entered the screen field from the legitimate, has returned to New York after a stay on the Pacific Coast for the Summer. Miss Gillette varied work with the Coast picture companies with a vacation trip to Alaska.



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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
July 1	Famous Players	Little Pal	Mary Pickford
July 3	Morocco-Bosworth	Rugmaker's Daughter	Maud Allan
July 8	Lasky	The Clue	Blanche Sweet
July 12	Lasky	Kindling	Charlotte Walker
July 15	Paramount	The Running Fight	Violet Heming
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews
July 22	Morocco	Kismet	Lenora Ulrich
July 26	Famous Players	Seven Sisters	Marguerite Clark
July 29	Lasky	Puppet Crown	Ina Claire and Carlyle Blackwell
Aug. 2	Famous Players	Rags	Mary Pickford
Aug. 5	Famous Players	Sold	Pauline Frederick
Aug. 9	Lasky	Secret Orchard	Blanche Sweet
Aug. 12	Morocco-Bosworth	Nearly a Lady	Elsie Janis
Aug. 16	Lasky	Marriage of Kitty	Fanny Ward
Aug. 19	Famous Players	Helene of the North	Marguerite Clark
Aug. 23	Famous Players	Poor Schmaltz	Sam Bernard
Aug. 26	Morocco-Bosworth	Majesty of the Law	George Fawcett
Aug. 30	Famous Players	Heart of Jennifer	Hazel Dawn
Sept. 2	Famous Players	The Incurable Duke	John Barrymore
Sept. 6	Famous Players	The Foundling	Mary Pickford
Sept. 9	Lasky	Out of Darkness	Charlotte Walker
Sept. 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
Sept. 16	Morocco	Peer Gynt	Cyril Maude
Sept. 20	Famous Players	The White Pearl	Marie Doro
Sept. 23	Bosworth	'Twas Ever Thus	Elsie Janis
Sept. 27	Lasky	The Explorer	Lou Tellegen
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason

V-L-S-E. INC.

Corrected up to Monday, Sept. 13.

July 5	Lubin	The District Attorney	Dorothy Bernard and George Soule Spencer
July 12	Vitagraph	Crooky Scruggs	Frank Daniels
July 19	Essanay	The Blindness of Virtue	Edna Mayo
July 26	Selig	A Texas Steer	Tyrone Power
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer
Aug. 6	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin
Aug. 23	Selig	House of a Thousand Candles	Grace Darmond and Harry Mestayer
Aug. 23	Vitagraph	Wheels of Justice	Raymond Hitchcock
Aug. 30	Lubin	King Tailed Rhinoceros	Robert Edison
Sept. 3	Vitagraph	Mortmain	Octavia Handworth and Beatrice Morgan
Sept. 10	Lubin	The Great Ruby	
Sept. 13	Essanay	The Man Trail	
Sept. 18	Vitagraph	The Man Who Couldn't Beat God	Maurice Costello
Sept. 20	Selig	The Circular Staircase	Eugene Bessner and Guy Oliver
Sept. 20	Lubin	Tillie's Tomato Surprise	Marie Dressler
Oct. 4	Vitagraph	Dust of Egypt	Edith Storey and Antonio Moreno
Oct. 11	Essanay	In the Palace of the King	Richard Travers
Oct. 18	Selig	A Black Sheep	Otis Harlan, Grace Darmond, and Rita Gould
Oct. 25	Lubin	The Great Divide	Joseph Kilgour and Virginia Pearson
Nov. 1	Vitagraph	The Turn of the Road	Charles Richman and Eleanor Woodruff
Nov. 15	Vitagraph	Heights of Hazard	Edith Storey and Antonio Moreno
Nov. 29	Vitagraph	A Price for Folly	

WORLD FILM CORPORATION

June 7	Brady	Little Miss Brown	Vivian Martin
June 14	World	Fine Feathers	Janet Beecher
June 21	Shubert	The Moonstone	Elaine Hammerstein and Eugene O'Brien
June 28	Brady	The Face in the Moonlight	Robert Warwick
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh
July 12	Brady	After Dark	
July 19	Brady	The Cub	Martha Hedman
July 26	Shubert	Marrying Money	Clara Kimball Young
Aug. 2	Shubert	The Little Dutch Girl	Vivian Martin

GENERAL FILM FEATURES.

(Three Parts.)

JULY.

Selig. The War o' Dreams.	Essanay. When My Lady Smiles.
Vitagraph. The Criminal.	Lubin. Bold Emmet, Ireland's Martyr.
Kalem. The Seventh Commandment.	Selig. When Love is Mocked.
Vitagraph. The Man from the Desert.	Edison. The King of the Wire.
Knickerbocker. Hamlet. With Forbes-Robertson.	Vitagraph. Heavy Villains.
Lubin. When the Gods Would Destroy.	Edison. Shadows from the Past. Four parts.
Essanay. The Counter Intrigue.	Biograph. East Lynne.
Edison. Eugene Aram. Four parts.	Edison. The Slave Student.
Kalem. Midnight at Maxim's. Four parts. Cast of Broadway Stars.	Kalem. The Legacy of Folly.
Essanay. Temper. With Henry Walthall.	Kalem. The Barnstormers. Four parts. With Myrtle Tannehill.
Lubin. All For Old Ireland. With Valentine Grant.	Kalem. The Masked Dancer. With Anna Orr.
Selig. The Octopus.	
Kalem. Don Cesar De Bazan. With W. Lawson.	
Edison. Her Vacation.	
Vitagraph. The Confession of Madame Barstoff.	
Kalem. The Crooked Patch.	
Vitagraph. The Lorelei Madonna.	
Biograph. Under Two Flags.	
Lubin. Destiny's Skeln.	
Selig. Motherhood.	
Edison. On Dangerous Paths. Four parts.	
Essanay. The Sky Hunters.	

AUGUST.

Kalem. The Maker of Dreams.	Sept. 1 The Woman Next Door (Drama)
Vitagraph. The Scar.	(Kleine).
Biograph. Jane Eyre.	Sept. 2 The Money Master (Drama) (Kleine).
Knickerbocker. Tides of Time.	Sept. 13 The Fixer (Comedy) (Kleine).
Lubin. The Witness.	Oct. 6 Vanity Fair (Drama) (Edison).
Selig. The Scarlet Lady.	
Essanay. June Friday. Four parts.	
Essanay. Eyes That See Not.	
Kalem. The Runaway Wife. With Stewart Baird.	

NEWSY NOTES

Charlie Chaplin's latest release "Shanghaied" is almost a thriller, but we are assured that despite the dramatic element, Charlie never loses sight of his mission to amuse.

Manager Squires of the Fulton Theater gave the picturegoers of Union Hill, N. J., a treat by arranging for the personal appearance of Earle Williams, popular photoplay star, in conjunction with the showing of the last chapter of "The Goddess," the Vitagraph serial. Mr. Williams made several interesting remarks concerning his rise in the picture field and humorous incidents which occurred to him while a picture star. Crowded houses were the result of Mr. Williams's appearance. Manager Squires has one of the cosiest picture theaters in Hudson County and books only first-class attractions.

The Walnut Theater, Cincinnati, has been captured for the screen. The house will now be devoted to features. In recent years it has been devoted to Stair and Havlin attractions.

The Reelplays Company, 1411 Unity Building, Chicago, volunteers the information

that it will, in the near future, send out an eight-reel adaptation of Hal Reid's "The Cowpuncher." The picture will be booked as an independent attraction in the manner of road shows, with an advance man, expert operator and business manager.

R. A. Steele, of Alexandria, has purchased the Surprise Theater, his principal competitor in the Virginia city.

A Metro office has been opened in Des Moines at 920 Walnut Street, with J. B. Lince in charge.

The Kunsy Strand Theater, Detroit, has opened. The house seats 1,500.

The Mutual Film Corporation has closed a contract with the Headline Amusement Company, by which it will release "Lilliputian's Courtship," with Will Archie and Mrs. General Tom Thumb.

The New Camden, Parkersburg, West Virginia, has reopened with "Hypocrites" as the initial attraction. A rather neat programme-booklet is issued, containing in addition to the list of attractions a worthwhile budget of news in the picture field.

A movement has been started in Rockford, Ill., to stop Sunday motion picture performances. The city council seems to be in favor of the step.

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NOT ACTING BUT LIVING

Beatriz Michelena Tells of Some of the Interesting Features of Her Work

Pretty, winsome, attractive Beatriz Michelena, the youthful star of the California Motion Picture Corporation, who has just made such a favorable impression in the adaptation of Edward Sheldon's "Salvation Nell." That is the way she impresses one on a first meeting, and that is the way she still impresses one after submitting to the ordeal of a lengthy interview.

Miss Michelena was in New York all of last week, taking her first vacation in over a year and a half devoted to continuous picture production. As she expressed it she was having a joy ride of bright lights, theaters, restaurants, and cabarets, with every minute busy, and every minute taken up. And withal, though I could see that she hated to do it, she found time to devote most of one afternoon to answering the pertinent questions of an interviewer.

And so to start in the beginning let me say that with all her winsome attractiveness, Miss Michelena has a serious, deep thinking side to her nature, and it is not all devoted to the subject of motion pictures either. Though she is mighty interested in her picture work, and is very grateful and appreciative of the experience and knowledge that it has given her, still her one great ambition in life is to be a singer. Before taking up picture work, she was on the light opera stage, and since then she has been constantly practicing with her father, a celebrated, and well known grand opera tenor. She has recently completed her repertoire of grand opera, and as soon as her contract with the present company expires, expects to make her debut on either the concert or the grand opera stage.

In speaking of her work in pictures Miss Michelena had some interesting things to say. "There is one vast difference between picture work and work on the stage," she said. "In the former it is almost necessary that one live the part that is being played. This feeling is emphasized by the reality of the surroundings. It is not simulation of a mythical character, it is the downright living of that character. On the stage the illusion is shattered more or less by the painted scenery, the footlights and all the rest of the accessories that go to make up the painted world. In the pictures you are

out with nature in all her vast and rugged beauty, or if you are working in the studio it is with real things and not with a bit of painted canvas. This reality of setting seems to act as an unconscious suggestion, and before one has acted a part long, the acting turns to living, and you are to all intents and purposes the mythical character you are portraying. Naturally this causes an intense nervous strain accentuated to some extent by the fact that you have not the spoken lines to help you out, but must rely entirely on expression. And to properly express an emotion one must naturally have to feel it first."

Another point she touched upon in an interesting manner was the psychology of achievement. "In order to do a thing and do it well," she said, "one must first have the belief in one's power to accomplish it. Given this belief the rest is easy. Possibly this explains the nerve racking feats accomplished by many of the moving picture people, feats that had they been suggested to the legitimate actor of ten years ago would have been laughed at and scorned as beneath the dignity of their art."

And so we went on for nearly two hours, touching on this and that, from the latest stage success, to the deeper subjects, and then back again to those of a lighter nature, until nearly an afternoon had been whiled away in interesting and entertaining conversation. And when all is said and done one is forced back to the conclusion that this interview opened with—pretty, winsome, attractive Beatriz Michelena.

BUHLER IN LUBIN FEATURES

Richard Buhler, the popular actor, who has played both in stock and on the legitimate stage in Chicago, and is especially well remembered for his recent interpretation of "Ben Hur," has left the classical stage for the motion pictures. Mr. Buhler has just completed an engagement with the Shuberts, during which he played in "Evidence," and is at present playing with the Lubin company at Philadelphia in the spectacular war picture, "The Rights of Man." This is the first of a series of pictures which he will play with the Lubin company, in which he will be featured in "rugged" virile roles. A number of Rex Beach's stories will be made as starring vehicles for Mr. Buhler's peculiar talent for interpreting primitive roles.

THE BIOSCOPE

THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY

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LONDON, W.

WHO'S WHO AS A PIONEER

According to a Pacific Coast publication, a movement is afoot to honor Frank Boggs. Honors paid the memory of any conscientious worker in the motion picture realm is laudable. However, exception must be taken to an editorial statement made that Frank Boggs was pioneer in the Western field and that he set up the first camera and built the first studio on the Western Coast. The editorial further says: "Not only the State of California but practically all manufacturers have benefited by the film colonization in California; for they were led into elysian fields by the discoverer, Boggs."

It is a fact well known to the pioneers of the motion picture industry that William N. Selig was directly responsible for the first motion pictures to be made in California. Frank Boggs, years ago, requested employment from Mr. Selig. He asked to be sent to New Orleans. He went there and his sojourn was not entirely satisfactory. Mr. Selig said to him: "Boggs, go to California. The conditions there are ideal for the filming of pictures." And so at Mr. Selig's suggestion and at Mr. Selig's expense Boggs went to California and established the first motion picture studio. Boggs was also equipped with a motion picture camera manufactured and supplied to him by Mr. Selig.

There is no effort being made to avoid giving Mr. Boggs his just deserts, but according to the real facts the Golden State is really indebted to William N. Selig, the man who had visited California, discovered the possibilities for motion picture making there, and who made it possible by his own money and inventive genius to establish the art of cinematography in California.

ELAINE IVANS will be seen in some forthcoming Kalem productions.



Bob Walker

EDISON

STUDIO

RAYMOND MCKEE

EDISON STUDIO

Per. Address SCREEN CLUB

WORLD FILM'S OCTOBER LIST

The October schedule for the World Film releases includes a good variety of subjects. The four are as follows:

October 3, Mollie King in "The Code of the Mountains." This is a story written by the famous author Charles Neville Buck, dealing with life in the Kentucky Mountains. Mollie King is a new star, being boosted as another Mary Pickford. October 10, Holbrook Blinn in "The Family Cupboard" is the release. From the play produced by William A. Brady. Frank Crane staged the picture. October 17, Vivian Martin is presented in a clever story called "The Little Mademoiselle." It is written by Mark Swan. October 24, Robert Warwick will appear in another picture made by Director Capellani.

The Equity Motion Picture Company of New York City has certified to the Secretary of State that it has increased its capital stock from \$5,000 to \$50,000.

MUTUAL PROGRAM



MUTUAL FILM CORPORATION ANNOUNCES

The First of the "Buck Parvin" Stories
by C. E. Van Loan (Saturday Evening Post)

MAN AFRAID OF HIS WARDROBE

Featuring Mr. Arthur Acord

THREE REELS, RELEASED OCT. 2nd

On the Regular Mutual Program

- NO EXTRA CHARGE

LEADING EDISON DIRECTORS CURRENT RELEASES

Richard Ridgely

"Ransom's Folly"
4 Parts—September 17

John H. Collins

"The Ploughshare"
4 Parts—October 1

Langdon West

"What Happened on the Barbuda"
3 Parts—September 19

Will Louis

"The Silent Tongue"
September 15

Edward C. Taylor

"Across the Great Divide"
September 4

Tom Moore

Screen Club New York City

ADELE LANE
UNIVERSAL FILMS
Direction, BURTON KING

JAS. W. CASTLE

DIRECTOR FEATURE PICTURES
NEGOTIATING ADDRESS MIRROR

Vitagraph STAFF WRITERS

EDWARD J. MONTAGNE

"The Goddess" Adaptation
"Wheels of Justice" 4-Reel Original
"Oil and Water" Biograph Re-Issue

GEORGE H. PLYMPTON

"Pat Hogan, Deceased" Picturized
"Dawn of Understanding" Picturized
"Save the Coupons" Original

CHARLES E. RISSE

"They Loved Him So"
"The Little Tresspasser"
"Some Duel" etc.

ANNE MAXWELL

"Pony of Fifth Avenue"
"The Little Dolls' Dreammaker"
"The Honeymoon Post"

EVERETT McNEIL

Fiction—Original Photoplays—Picturizations
Reconstruction of "From Out the Big Snows"
"The Making Over of Geoffrey Manning"

JOSEPH GOLLOMB

"Faces in the Night" "Wild Blood"
"In the Clutch of the Emperor"
"As the Heart Listeth"

FRED H. JAMES

Originals: "Following the Scent"
"The Mill-Pond Mystery" "Jasper's Strategy"
"On the Veil" "Bogus" etc.

WILLIAM B. COURTNEY

—Editor of Subtitles—

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Original Comedy Stories

EDWARD JOSE

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"Pathe Release"
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ALONG THE PACIFIC COAST

(Continued from page 30)

been engaged to play opposite Helen Ware in "Cross Currents." Teddy Sampson will also be seen in the cast, with F. J. Grandon as the producer.

Chester Withey, who is preparing the picturization of De Wolf Hopper's first picture, was recently married to Virginia Philley, of Los Angeles.

Aaron Hoffman and William Jerome have recently joined the scenario staff of the Keystone Company under managing editor Hampton Del Ruth.

Joseph King, former leading man with the Universal Company, has returned to Universal City after an absence of several weeks, and will be seen playing roles opposite Cleo Madison in the production of one and two-reel dramatic releases.

Helen Holmes, the railroad girl, is hard at work at the Universal under her old director, J. P. McGowan. They are putting on a three-reeler entitled "Helen's Hazards," which will be featured on the big U. programme, "Choo-Choo," Helen.

We beg to acknowledge receipt of fourteen sacks of mail from that famous dispenser of hocus—Dick Willis. The office boy is already kicking for a raise, so send along a check, Dick.

Extra! Mabel Normand has become a director. She recently returned to the studio with 800 feet of negative, and when it was developed and printed it was found that there was not a retake necessary in the whole lot. Sounds good, Mabel, but—

Douglas Bronston, who adapted the scenario, "Neal of the Navy," from W. H. Osborne's story of the same name, has arrived in Long Beach to watch the filming of the latter part of the photoplay, which the Balboa Company is producing for Pathe.

Upon the completion of his five-reel production of "At Watt College," featuring Carter De Haven and wife, William C. Dowling, director of the production, has taken a two weeks' vacation before resuming his work.

Jane Gray has arrived at the Fine Arts Film studio, where she is to be starred in feature photoplays. Her initial picture, the title for which has not been decided, is a pleasing comedy drama, the scenes of which are laid in New England and old Mexico.

We have not heard from our old publicity friend at the Lasky studio for some time, in fact, since the time we gave him our telephone number. Wonder if he is still in business or is too busy writing more of those Desperate Desmond series to remember us.

The new stage, which the Universal Company started building several weeks ago, is practically completed. All that now remains is to complete the installation of the new diffuser system with which the stage is to be equipped, enabling it to be transferred from sunlight studio to artificial light studio for use during the approaching rainy months.

One of the big features on the official programme of Motion Picture day at the San Diego Exposition will be the staging of a scene in "Neal of the Navy" by the Balboa Company, in the presence of the public. Director Harry Harvey will make use of the 2,500 U. S. marines quartered there, as well as the battleships in the harbor. Many of the stars of the Balboa Company will participate.

William Furst, well known in New York city as a musical director, recently engaged by the Triangle Company for their New York Knickerbocker Theater, is visiting the Fine Arts Film California studio, acquainting himself with the conditions. Mr. Furst will be remembered as having written the music for "The Isle of Champagne" and "The Little Trooper."

J. VAN CARTMELL.

REFUSES TO PRODUCE PICTURE

Because, as a matter of principle, he is opposed to war and armament, Ashley Miller, the well-known director, refused to stage a picture, recently, dealing with that subject. Though the remuneration offered was very tempting, he finally decided that it would be wrong for him to accept money for doing that which was against his ideas of right and wrong.

The offer and its refusal had to do with the production of a picture said to be the sequel of "The Birth of a Nation." Just before he started on his vacation, two weeks ago, he was called on the telephone by Thomas Dixon and asked to wait upon him in his Riverside Drive residence. There he was informed that Dixon had selected him from all the directors in the picture field to produce his sequel to "The Birth of a Nation," which was to be called "The Fall of a Nation," and teach the lesson of preparedness through showing what could happen to this country through a coalition of several foreign powers. Being opposed to armament, Mr. Miller took the manuscript with him on his vacation, which was spent on his house boat, "The Arkady," of the Huguenot Yacht Club at New Rochelle, and pondered deeply on the possibility of producing a play which taught a lesson in which he did not believe, finally deciding against it and giving the author his negative answer.

Charlotte Walker's second screen appearance will be in the Lasky production of an original photoplay by Hector Turnbull called "Out of the Darkness," a severe arraignment of labor conditions in some of the big canneries of the United States. Thomas Melghan, Marjory Daw, and Mrs. Loyola O'Connor will have leading roles in support of Miss Walker.

BILLIE BURKE ON HER WAY

Though Billie Burke left New York last week for Los Angeles, where she will appear before the camera in Triangle features, no announcement has yet been forthcoming as to the plays in which the stage star will be presented on the screen. It has been hinted, however, that William H. Thompson is among the star players who will be in the cast surrounding Miss Burke. During her stay on the coast the Triangle star will live in a beautiful bungalow on Catalina Island.

LICENSED FILM RELEASES

Monday, Sept. 20.

(Bio.) Behind the Mask. Dr.
(Ess.) The Circular Path. Three parts. Dr.
(George Kleine) A Woman's Mistake. Two parts. Dr.
(Kalem) The Call of the Dance. "Broadway Favorites." Four parts. Dr.
(Lubin) The Silent Accuser. Dr.
(Selig) The Eternal Feminine. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 75, 1915.
(Vita.) Willie Stayed Single. Com.

Tuesday, Sept. 21.

(Bio.) And by These Deeds. Two parts. Dr.
(Ess.) The Call of the Sea. Two parts. Dr.
(Kalem) Double Crossing Marmaduke. Com.
(Lubin) The Careless Anarchist. Com.
(Lubin) That Brute. Com.
(Lubin) Monty and the Missionary. Com.
(Selig) The Range Girl and the Cowboy. Dr.
(Vita.) Dorothy. Two parts. Dr.

Wednesday, Sept. 22.

(Edison) Cartoons in the Seminary. Com.
(Ess.) The Fable of "The Throng Train." Com.
(Kalem) The Wolf's Prey. Episode No. 10 of the Mysteries of the Grand Hotel. Two parts. Dr.
(Lubin) A Desert Honeymoon. Three parts. Dr.
(Vita.) Getting Rid of Aunt Kate. Com.

Thursday, Sept. 23.

(Bio.) A Kentucky Episode. Dr.
(Ess.) Snakeville's Hen Noddy. Com.
(Lubin) The Last Rebel. Two parts. Dr.
(Mina) When Husbands Go to War. Com.
(Selig) Hearst-Selig News Pictorial, No. 76, 1915.
(Vita.) The Lesson of the Narrow Street. Dr.

Friday, Sept. 24.

(Bio.) An Unseen Enemy. Dr. Biograph Release No. 18.
(Edison) Her Happiness. Three parts. Dr.
(Ess.) An Unexpected Romance. Western. Dr.
(Kalem) A Daughter's Sacrifice. Alice Joyce. Release. Dr.
(Lubin) The Level. Dr.
(Vita.) Back to the Primitive. Com.

Saturday, Sept. 25.

(Bio.) The Girl Who Didn't Forget. Dr.
(Edison) When Conscience Sleeps. Dr.
(Ess.) Affinities. Two parts. Dr.
(Kalem) A Matter of Seconds. Episode No. 46 of the "Hamlets of Helen" Railroad Series.
(Lubin) Captain Kidd and Ditto. Com.
(Selig) The Auction of Run-Down Ranch. Com.
(Vita.) From Out of the Big Snows. "Broadway Star Features." Three parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Sept. 20.

(Broadway Universal Feature) Under Southern Skies. Five parts. Dr.
(Nestor) It Almost Happened. Com.

Tuesday, Sept. 21.

(Gold Seal) The Tenor. Three parts. Dr.
(Imp) His Home-Coming. Com.
(Rex) (No release this day.)

Wednesday, Sept. 22.

(Animated Weekly) No. 185.
(L-Ko) Scandal in the Family. Two parts. Com.
(Victor) Not a Lamb Shall Stray. Human Interest. Edu.

Thursday, Sept. 23.

(Big U) (No release this day.)
(Laemmle) The Cry of the First Born. Three parts. Dr.
(Powers) The Ham Actors. Vaudeville Act.
(Powers) Life of the Frog. Dittmars. Edu.

Friday, Sept. 24.

(Imp) When the Call Came. Two parts. Dr.
(Nestor) When Lizzie Went to Sea. Com.
(Victor) (No release this day.)

Saturday, Sept. 25.

(Bison) A Message for Help. Two parts. In-dian Dr.
(Joker) He Couldn't Support His Wife. Com.
(Powers) Every Man's Money. Dr.

MUTUAL FILM RELEASES

Monday, Sept. 20.

(Amer.) The Barren Galt. Two parts. Dr.
(Falstaff) Simon's Swimming Soul Mate. Com.
(Novelty) The Lilliputians' Courtship. Com.

Tuesday, Sept. 21.

(Beauty) Everyheart. Dr.
(Than.) The Dead Man's Keys. Two parts. Dr.

Wednesday, Sept. 22.

(Kay-Bee) Neter Azail. Com.
(Hiato) The House with Nobody in It. Three parts. Dr.

Thursday, Sept. 23.

(Centaur) The Woman, the Lion and the Man. Two parts. Dr.
(Falstaff) Con. the Car Conductor. Com.
(Mutual Masterpiece) The House of a Thousand Scandals. Four parts. Dr.
(Mutual Weekly) No. 88, 1915.

Friday, Sept. 24.

(Amer.) It Was Like This. Dr.
(Cub) The Treasure Book. Com.
(Gaumont All Star) Busy Laxy. Two parts. Com.

Saturday, Sept. 25.

(Beauty) Cats, Cash and a Cook Book. Com.
(Than.) A Disciple of Nietzsche. Three parts. Dr.

THE PATHE EXCHANGE

Week of Oct. 4.

(Pathe) New Adventures of Wallingford. Com.
(Phonophiles) Fresh from the Farm. Com.
(Pathe News) No. 80.
(Pathe News) No. 81.
(Photocolor) Picturesque Zealand (Holland). Scenic.
(Globe) Altar of Heaven (Peking, China). Scenic.
(Panama Film) Neal of the Navy. No. 6.
(G. R. P.) The Closing Net. Dr.
(Starlight) Pretty Rough on Aunt. Com.

FEATURE FILMS

"THE MAN WITH THE IRON HEART"

Three-Reel Selig Drama, Written by Henry Kolker and Directed by George Nicholls. Released Sept. 2.

I. M. Mann, capitalist Al Filson
Mrs. Mann, his wife Lillian Hayward
Bord, cashier Fred Heath
Boyle Lafayette McKee
Conscience Gus Demerest
Death Vivian Reed
Death Cecil Holland

You may know of other films that have dealt with labor problems—indeed, this claims nothing new in general treatment; you may have seen films of that general nature you thought were particularly forceful; we have seen them in every length up to five reels, but we have never seen a better three-thousand-foot picture dealing with this particular topic. The leading character is in reality an industrial "Scrooge" who is softened by apparitions instead of the conventional daughter or woman of some kind. It is a dominant figure of a masterful and spoiled man who has always had his own way and who refuses to cringe to his employees.

It is natural, of course, to sympathize with the strikers, because we know so little about them, while we do know that the man who started the business has money. That is enough. The wolf-hounds of social legislation and remedy are on the trail, and it is not surprising to see, then, a strike initiated shortly after the start of the picture. Nor need we ask what the demands are, nor their justification. That the men demand it is enough. Their committee is met by an adamant front in the person of the boss himself. His refusal is the signal for trouble, as he promises to install strike-breakers at once. Then follow the scenes with the big mobs and the conflict with strike-breakers and the police, all the more effective even though handled at a distance. The strain of the day, especially as his wife has left him until he promises to grant the demands of the workmen (hardly a faithful woman) causes a breakdown. While mobs still battle he is perched in bed and drops off to sleep. So far it is simply an industrial drama well handled, though hardly probable in the detail of the boycotting wife.

As the indomitable man who of late years has never been crossed in purpose, Al Filson gives an excellent portrayal. He and his childless wife are both types of the aristocratic development that is able to translate wealth into caste. A particularly fine bit of work was that of Cecil Holland as Death. In fact, we should say it was the best make-up of its kind we had ever seen. You have never witnessed a grinning spectral figure stalking across the boards until you have seen this.

In bed the master dreams, and the picture changes into an industrial version of the Christmas Carol. Conscience, whose form has faded in and out of the film at intervals, now assumes definite body and battles with Death, which wishes to take the sick man away. We see him getting out of bed and vanquishing Death, although Conscience seems to be a tougher customer. And then, as in the immortal Dickens style, Conscience reveals to him the deeds he has committed. We need hardly emphasize the point that this allegorical and double exposure work is material superbly suited to the screen. Nor has it lost strength in Mr. Nicholls's handling.

As with Scrooge, so this cold-hearted man's entire disposition is changed by the revelation when he finds the door intact and the furnishings where they should be. He sends for his wife at once, though, and he doubles the salary of the man responsible for the strike; and as for the strikers, why, "God bless them," as Mr. Dickens would say, they were reinstated and granted everything they had demanded. It was one way, if not the socialistic way, of obtaining the industrial millennium. F.

The Man on Watch (Kalem, Sept. 29).—In the crime annals in the possession of Hamilton Smith, the author, he must have found the inspiration for this two-reel detective story, which comes very close to real life. Not only is the admirable hotel hallway used to good purpose, but another room, a magnificent dining-room set, has been added to the screen hostelry which, with the two elevators and several smaller apartments make the offering in the matter of setting, most superior. The cast is a continuation of the excellent one, whose presence has made these mysteries score so heavily. Frank Jonason, Martin Sals, W. H. West, Ollie Kirkby, Thomas Lingham, and True Boardman, are some of the principals who make this true. Especially are we prejudiced in favor of Ollie Kirkby, who in a short time has shown a genius for screen personality that carries "across" second to but one other lady in the Kalem entourage. The opening scenes picture the unruly guest, and his woman companion being ejected from the hotel dining-room by the detective. This furnishes a motive of revenge, for the unruly one goes back to his gang, and vows to avenge himself on the proprietor. His first attempt is by having one of the gang employed as waiter in the hotel. The attempted shooting is not fatal. The second attempt is frustrated by the vigilance of the house detective. So that the waiter in question is prevented from stealing an exhibition of silverware, but in the scuffle he drags the detective into the waiting automobile. Tied in the hut of the gang, fire spreads rapidly, a torch by which aid is signaled, and arrives, via motorcycle in time to rescue the detective. F.

LICENSED FILMS

The Runaway Box Car (Kalem, Oct. 2).—Director Davis and Author Matlack continue taking big chances with their cast in this instalment of the "Hazards of Helen." The occasion is the theft of a bullion in transit, or

some such desideratum, by a couple of evil-looking railroad thieves. Discovered and pursued they cut a box car loose down the grade. Broken brakes and a long grade give the girl operator her chance. She uncouples the engine while the engineer and his friend are in the restaurant across the way. She races after the runaway car in the engine, and now comes the thrill. The operator at the next station is ready, switching the car to a siding, while the locomotive races along the main track. In this way it manages to get ahead of the box car, and, by slowing down, to stop it. Then the girl captures the thieves. No lives may be risked in actual leaps, but flying cars of great momentum, missing disaster by a few feet, are a sufficient substitute for the person in search of his usual "Hazard." Helen Holmes has still to show any signs of faltering in face of danger. F.

Foiled (Kalem, Sept. 28).—Produced by Rubie Miller, the plot sees Bud Duncan as the main possessor of a girl's love. An interloper with a gun at his command tries to steal her. The ups and downs of this attempt, the machinations of the villain, the picture perquisites which allow of mysterious disappearances as in the case of the ghost-aid of the villain, are ingredients prescribed by the author-director for a successful film burlesque. F.

Never Again (Selig, Sept. 7).—Tom Mix who writes and directs his own scenarios is responsible for this. It includes scenes at a rodeo and as a film exponent of the strenuous life is quite acceptable. Tom Mix, Victoria Forde, Sid Jordan, and Lee Maloney are the principals. Tom is obliged to fly because he has accidentally shot the brother of his sweetheart. Later, when he meets the sheriff the latter plays a joke. He takes Tom back, apparently, a prisoner, who is then overjoyed to meet the smiling brother of the girl and the girl herself. The shooting, it seems, was not fatal, and, as it was all brought about by drink, an easy solution is a solemn affirmation with the right hand. Photographically the film could not be bettered. F.

The Siren (Vita-graph, Sept. 8).—Marc Jones has written a little comedy-drama script in which his heroine is a country mouse, who comes to the city to visit. With her eye on a fine young man she dresses up and imagines that failure to instantly captivate is due to her clothes. So she dresses a la mode, as she finds it in the cabaret, and her next visit to the dance hall that he frequents brings her gratuitous attention from one of the habitués. Her man comes to the rescue, and on the way home she solves the difficulty by declaring her pleasure in his company. It is a cute composition, directed by Ulysses Davis, and includes in its cast Margaret Gibson, Alfred Yoshurube, Anne Schaefer, and Gretchen Lederer. Typical in its presentation it fills the one-reel requirements to a nicety. F.

The Fable of Hazel's Two Husbands and What Became of Them (Essanay, Sept. 8).—While the excellence of this George Ade photoplay is in no ways less than the others of the series in respect to the acting, it is decidedly greater. The nature of the story allows for longer scenes, which in themselves are of a sort calling for more work by the cast. This included Ruth Stonehouse as the wife, and Charles Stine and Eugene Acker as the first and second husbands. Richard F. Baker directed. F.

INDEPENDENT FILMS

Pathe News, No. 68 (Aug. 18).—Eccentric swimming races held at a carnival; an auto ark starting on its trans-continental trip; a replica of the Santa Maria, the Christopher Columbus flag-ship, anchoring in the Hudson; the Boston "Braves" opening a new National League park at home; Secretary Lansing receiving the South American diplomats; a Texas border patrol by our cavalry; an American shooting contest held in Chicago; the latest American fashions; and the recent Exhibitors' Carnival held at Brighton Beach with the procession. Not the least of the parade scenes were those of the Navy Fleet and its one hundred sailer beauties. It is a nice scattering of news events, included herewith, one that might not unjustly be called an all-American showing. F.

Pathe News, No. 69 (Aug. 21).—Washington Indians adopting a popular white girl; a number of the recent Galveston flood scenes and then some of the St. Louis inundation; (both of these show remarkable views); the Asbury Park baby parade; the firing of Fort Totten mortars; the Tennessee loading for her Haitian trip; and the Atlantic fleet steaming by for gubernatorial inspection. The photographs were clearly taken. F.

NEWSY NOTES

"The Broken Coin," originally intended for fifteen reels, has been extended to twenty-two, as the fifteenth instalment has been filmed and the story is still far from finished.

World Film's "throwaway," offering a \$1,000 reward for information concerning the mysterious Lili Berval, created considerable discussion at the New York Exhibitors' Brighton Carnival. Mademoiselle Berval is the name of Vivian Martin in the World Film production, "The Little Mademoiselle."

Pathe will release in the near future "The Speeder," a five-part feature from an original story by George Brackett Seitz, the busy man who is responsible for such fine work as the "Elaine" scenarios, the adaptation of "The Beloved Vagabond," and so on.

Chancellor Walker, of New Jersey, has made permanent the injunction restraining the Atlantic City officials from interfering with the presentation of "The Birth of a Nation."

The Majestic Theater, Grand Rapids, after being entirely reconstructed, has opened under the new policy as a picture house de luxe. Bert St. John holding the managerial reins, Majestic Gardens is the new name chosen to fit the house which has been greatly beautified. The Gilligman and Smith Enterprises are lessees of the theater.

L. H. Rubin, of Rubin and Finkelstein, proprietors of the New Garrick, New Palace, and New Grand, Minneapolis, are to build a fourth picture house in this city this Fall. It will be located at 804 Hennepin Avenue and will be ready for opening Feb. 1. Plans call for the expenditure of \$125,000 for the house, which will seat 1,300.



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